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Connoisseurs and Collectors*

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CURRENT SHOWS AND COMMENTS

BY
PERSPEX

MAINLY ABOUT EGGS AND ABOUT A NEGLECTED ENGLISHMAN

ON my journey home from this month's visit to the exhibitions my eye was attracted to an article in *The New Statesman* headed "Art and the People." It turned out to be a W.E.A. lecturer's account of her experience with her audience during and after the lecture; and a very interesting account it was. In fact, I should have liked to comment on it at length, had I the space at my disposal. As it is I shall confine myself to passing references to it hereunder.

The Redfern Galleries' Summer Exhibition catalogues nearly five hundred exhibits and catalogues them with prices. I have a rooted but unreasonable objection to this laudable practice, because it puts me, the disinterested humble professional spectator, off my beat. It introduces an element which I consider completely irrelevant. Were I a rich man I should never want to know the price of anything; I should buy what I want because I wanted it and for no other reason at all. I do not know how true it is, but I have been told that the big American Collectors before the Great Slump used to pin labels, with the exorbitant price they had paid for every picture, beside it on the wall. But why, in the circumstances,

hang the pictures at all, since it was the price that mattered? Even a Ruskin taught that one must "consider market value in all things."

What put me off my beat in the Redfern Gallery was the figure 750 beside a picture entitled *Deux Œufs*. Immediately I was off with the ribald "Three hundred and seventy-five guineas each"; a bit expensive, I thought, and for such eggs, too, flat as pancakes, ill shaped and uneatable.

The picture with the "bad" eggs, however, was painted by Picasso. Now you see what I mean; but it by no means ends there. The lecturer to whom I have

already alluded tells us that her audience were "extraordinarily sympathetic about the financial side of painting." They wanted to know: "Oughtn't artists to have trade unions like other workers to protect their rights?" *Like other workers!* My answer would have been: "No, not on your life!" They had them before and then what happened? I'll give you an instance. A member of the Worshipful Company of Painter Stayners was in the XVIIth century fined 6s. 8d. "for having painted Potipher's wife so badly." I'm quoting from memory. How much might not Picasso be fined by the Guild for having painted two eggs so badly; for as eggs, qua eggs, as eggs as such they are plainly beneath contempt. And that reminds me of another passage in the aforementioned article: "The problem was how to encourage those who wanted to paint themselves." (I don't think the writer quite meant to say that, but it's near enough.) So we learn that examples of work they had themselves painted

"were generally poor; Mr. A., however, showed promise; but when I pointed out certain strangely beautiful shapes in a portrait drawing, he only said: "I couldn't get the eyes right." Now try to picture what

might happen to an ordinary painter—not a Picasso—who under these guild conditions submitted his picture of two eggs as his "masterpiece." Shaking and quaking he would stand before his judges feeling that he had not got the eggs right. Instead what? His judges stern, but a connoisseur-bystander in ecstasy over the "strangely beautiful shapes" and willing to pay the candidate a fortune for qualities in his picture that he had never suspected. Now imagine Picasso under guild rules. His critic, following the lines of argument of Whistler's judge in the world-famous trial, might ask: "Seven hundred and fifty guineas!! Whatever for?" And



EQUESTRIENNE
From the painting by JOHN LEWIS BROWN on Exhibition at the
Leicester Galleries
PERSPEX's Choice for the Picture of the Month

A P O L L O

Picasso would honestly retort : " For strangely beautiful shapes ! " And a Ruskin *redivivus* would retort : " Strangely beautiful shapes be blowed ! You haven't got the eggs right ! "

This, I assure the reader, is not the travesty or burlesque it appears to be ; it describes the conditions of painting as they are to-day. There are two different kinds of art for two different kinds of buyer, but it is no part of my business to settle the differences between them. Far be it from me to imply, as the lecturer evidently implies, that " Mr. A.'s " opinion of his work was wrong, without myself having seen the aforesaid portrait and the sitter first. Certain it is that if the picture was a *portrait* then the eyes must be *right, ruit cælum*, let the heavens fall ! otherwise it cannot pretend to be a good *portrait*. But there are also other grounds on which one would like to challenge her viewpoint. Nature's shapes, however *strangely beautiful*, are as much beyond the reach of art as the shapes of art are out of Nature's. For one thing, the media are radically different. The artist can only be judged by the qualities of his *artistry* which makes his *shapes* beautiful or ugly in art *whatever their relation to Nature*. If they are *right* they are *beautiful*, and if they are *beautiful* they are *right*. That's all we know and need to know, not to quote what Keats himself quoted and what has become as worn with lip service as the bronze toe of St. Peter.

But what has this kind of rightness to do with artist's " rights " and " the financial side of painting " with which the workers are alleged to be so " extraordinarily sympathetic ? " Just nothing, so far as I can see. If one is a believer in *free enterprise* then one believes that a man has as much right to make as much as he can out of his own art as out of icecream, or the sale of any other commodity, whether his own or anyone else's, which means, of course, that he has the right to give as little value for the money as the prospective buyer can be made to accept—that is *business* ; but it isn't art. Nor can he as a business man have any grudge against others who reap a rich harvest out of what he has sown ; *business is business*.

The alternative is a man contented with a sufficient means of subsistence guaranteed to him so long as he works, taking it for granted that as an *artist* he cannot but do his best—irrespective of time and labour.

But see what the Redfern Catalogue has done : making me fly off at a tangent in the contemplation of prices : making me wonder why Matthew Smith's " Red Bodice," for instance, is worth 250 guineas, Stanley Spencer's " Choosing a Petticoat " 80 guineas, Utrillo's " Moulin de la Galette " 600 guineas, Edward Wadsworth's Ptolemaic landscape, on which the artist has spent so much more careful work, 60 guineas, Anthony Devas' " Flowers in a Pink Jug " 30 guineas, or, for that matter, Picasso's " The Embrace " only 40 guineas ; and so on. Do these prices imply critical valuations, and, if so, how does this come about ? I just do not know.

On the other hand, it is impossible in the space available to discuss a show of nearly five hundred items in critical detail. The difficulty is comparable with the difficulty a Westerner has with a Japanese banquet, where all the dishes are on the table at once and one does not know where to begin.

And this forces upon me the reflection that one can learn from one's enemy. To give the devil his due, the

Japanese cultivate, or perhaps one should say used to cultivate, *art* in a manner far superior to our own. Whatever our view of our Art Exhibitions or of their banquets may be, our art exhibitions would have given a cultured Japanese indigestion. A cultured Japanese possessed an *Abode of Vacancy*, a room absolutely empty except for what might be placed there temporarily to satisfy some æsthetic mood. Some special art object was brought into this room for the special occasion, the Tea Ceremony, and everything else was selected and arranged to enhance the beauty of the principal theme. Something of the kind is what Whistler had in mind, no doubt, when he designed Leyland's " Peacock " room in which everything—walls, ceilings, furniture, carpets and *objets d'art*—were arranged to conform and subject themselves to his painting of the " Princesse du pays de Porcelaine." I hope to live to see the time when lovers of art will invite one to a room with a " Tokonoma " in the place of honour, where paintings and flowers are placed for the edification of guests, to quote Okakura, who appears to have been himself an honourable exception, for as late as 1919 he warned the world : " Nowadays industrialism is making true refinement more and more difficult all the world over. Do we not need a *Tearoom* more than ever ? "

Certain it is that large picture exhibitions are an æsthetic offence and that a professional visitor to art exhibitions must claim, in mere self-protection, to confine himself to skimming the surface, stopping only where his eyes find rest and his mind occasion for reflection.

This applies to the following, mercifully much smaller, exhibition at the Leicester Galleries, called " Artists of Fame and Promise." The exhibits number here some 170 items, but the range is wide, from Constantin Guys and Boudin to John Tunnard and Ursula McCannell. The first picture—here illustrated—I wish to notice mainly because it was painted by a man who has had less fame and less notice than he deserves. This was John Lewis Brown (1829–1890), a French painter of English extraction, who it seems has been almost completely overlooked as one of the original group of Impressionists. Present conditions preclude my making the necessary researches ; but so far as I can remember Camille Mauclair makes no mention of him in his " French Impressionists." Underwood does not allude to him in his short history of French painting, and going back to Muther's encyclopædic History of Modern Painting, the only references to him are in the index, which says that he was born at Bordeaux and a passing allusion to the fact that Boldini painted his portrait " crossing the street with his wife and daughter," evidently after the manner of Degas' picture of " Comte Lepic and his Daughters Crossing the Place de la Concorde " (in Berlin). The picture of the " Lady on Horseback " is charming. Grey-green and restrained in colour, carefully considered in its *plein air* effect, it stands out in its present surroundings as a precise résumé of clearly defined aims. John Lewis Brown belonged to " a group of painters united by the same æsthetic tendencies struggling for ten years against convention and routine to bring back art to the scrupulously exact observation of Nature ; applying themselves with passion to the rendering of reality of form in movement as well as the fugitive phenomena of light" This is a passage quoted from a letter to

CURRENT SHOWS AND COMMENTS

Sir Coutts Lindsay, the founder of the old Grosvenor Galleries and signed in the following order by: John Lewis Brown, Boudin, Degas, Claude Monet, Camille Pissarro, Sisley, Mary Cassat and Berthe Morisot-Manet. Brown died in Paris in 1890, and Napoleon III bought a picture of his, "L'Ecole du Cavalier," in 1866. One of his pictures is in Dublin, another, I believe, in the Millbank Gallery. Why do we hear so little of this second English Impressionist, who is much less known than Sisley, the other.

As to the rest of the show its dominant interest is the much more lively sense of colour that now pervades our art as against the Impressionists' Tone and Values.

Augustus John's large still-life "Cyclamen in Front of Screen," it is true, comes as a bit of a shock to one who finds the discords between its reds and greens and its restless arrangement far from pleasing.

Matthew Smith's colour, too, is not one that I am able to appreciate. This painter's preoccupation with crimson always gives me a feeling of red plush upholstery and the stuffiness of places in which it used to be encountered. But perhaps I am allergic to that particular gamut.

COLOUR treated in a manner that thrills one is well and plentifully illustrated in this show. I found it in the following otherwise unrelated paintings: Edward Le Bas's "Still Life," Ruskin Spear's "Tea Table," Mary Potter's "Country Bedroom," Paul Feiler's "Pink Chair," and Fred Uhlman's "Studio."

TONE distinguishes Middleton Todd's "Kitty from Kensington," Ruskin Spear's "Nude," Thomas Carr's "Jock Elmore's Bandstand Entertains," Leonard Greaves' "Girl in Chair," and Ursula McCannell's "Village Boy." It was, however, amongst the drawings and water-colours that I found most of my favourites, preferences which I nevertheless find difficult to account for in words. Augustus John's "Seated Nudes" are beautiful drawings in the traditional sense; Henry Moore's very "modern" "Shelter Scenes" contrast as much with John's manner as with Orpen's—early—"World's End Passage," in which one recognizes, and therefore perhaps likes, the Daumier quality. Kenneth Rowntree's "Lamb and Dogshed," Mary Cohen's "Twigs," Jean Cocteau's "Christopher Wood" all attract me, and all for contradictory reasons; but it is John Tunnard who offers most obstacles to reasoned appreciation. I admire especially a design of his called "Decision," but I have not the slightest idea what it's all about. I cannot honestly profess that I understand his subjects or his aims, except that he does get an emotional quality into his abstract but convincingly three-dimensional designs. I think they are "right" in the sense in which I used the word early on in this article; but if they are also "strangely beautiful" they are so because the artist willed them to be so in a world of his own and not of Nature's creation—and that in my belief is the thing that matters most.

Mr. H. H. Newton's exhibition of oil paintings displays this self-taught artist's confidence and boldness of attack which in his landscapes often have considerable success—at first glance; but closer inspection reveals a certain weakness behind the bold front. They are not yet quite right—I think—because his technique outpaces his vision.

COVER: TWO CHELSEA CUPS

The two cups shown in colour in this issue are charming examples of the porcelain which Charles Gouyn produced at Chelsea in the first few years of that factory's existence. Their date can be fixed fairly accurately with the aid of cognate specimens, four of which, in the shape of Goat and Bee jugs, bear an incised date 1745 in addition to a triangle, three of them having also the word *Chelsea*.

The decoration on these tall cups is usually described as "raised tea-plant," and it is found on other articles which made up the services to which they belonged. Tall, very beautiful coffee or water jugs, cream jugs and covered sugar bowls occur in a number of public and private collections, but only one saucer appears to be recorded so far, and no teapot has come to light. The coffee jugs and some of the cream jugs are marked with the incised triangle, but this mark has not been found on any of the cups, only one of which bears any mark; it is in the Hurlbut collection and has the excessively rare crown and trident in blue. The decoration is derived from silver articles, of which some were made in 1744 by Nicholas Sprimont, who afterwards became proprietor of the Chelsea factory.

Coloured examples of this pattern are particularly attractive and very distinctive, and are clearly the work of one artist who decorated not only these services but also other articles on which occur somewhat similar moulded flowers. Specimens of his work are found on the Goat and Bee jugs which are in many collections, on a few fluted cream jugs with moulded flower sprays, and on the cane handles formed as a girl's head, of which I possess one of the very few surviving examples; the flowers on her hair and neck are most obviously coloured by our unknown artist.

It is interesting to recall that the specimens of unglazed ware which were discovered in 1906 on the site of the Chelsea manufactory include an example of the raised tea-plant decoration on the cover for a tall coffee or water jug.

F. SEVERNE MACKENNA, M.A., F.S.A.Scot.

ASSOCIATION OF BRITISH PICTURE RESTORERS

The public, and collectors in particular, will be very glad that restorers of pictures have at last founded an association for the purpose of controlling this important industry, particularly after the disastrous happenings to so many fine works of art during this terrible world conflict. It is no new industry, for it has been in being for many centuries, and there are no two opinions as to the ability and ingenuity shown by the well-known craftsmen in restoring damaged works of art to their original pristine condition. The association has been founded under important auspices, the chief patron being Sir Kenneth Clark of the National Gallery, supported by most of the directors of the great municipal museums and galleries and the principal collectors. The first president is Mr. W. Freeman, one of the best-known professional restorers in this country. Membership will only be open to competent and experienced workers, and, in addition, will be rigidly restricted to British-born subjects. The registered offices of the association are at Dudley House, 169, Piccadilly, London.

BEN MARSHALL AND JOHN FERNELEY

BY GUY PAGET, D.L., F.R.Hist.S.

BENJAMIN MARSHALL was born near Leicester in 1767. He came to London in 1791 on the advice and with the assistance of Mr. Pochin, M.P., of Barkby, where he studied under L. F. Abbott, R.A., the portrait painter. The *Sporting Magazine* tells us that he was so impressed by Sawrey Gilpin's picture of Colonel Thornton, called "Death of the Fox," exhibited at the Royal Academy in 1793, that he decided to take up animal painting. In February, 1796, he contributed his first picture to the *Sporting Magazine*, a portrait of William Taplin, a celebrated veterinary surgeon. He was doubtless introduced to the editor by John Scott, who did most of their engravings. This happy partnership with the *Sporting Magazine* outlasted Scott's early death in 1827 and was Marshall's standby to the end.

The earliest known Ben Marshall is a large picture of the Prince Regent's "Escape," now in the possession of Mr. Oswald Magniac. This horse was the cause of the quarrel between His Royal Highness and the Jockey Club, led by Sir Charles Bunbury, which caused His Royal Highness to retire from Newmarket, rather than



Fig. I. LORD SONDES
"The great Rockingham picture, with faults similar to Fig. IV, but what portraiture!"
Rockingham Castle Collection

give up his jockey, Sam Chefnay. Marshall's work was much admired by Sam and they became close friends. When Ben moved to Newmarket, Sam got him a lot of work amongst his patrons.

Marshall's connection with the *Sporting Magazine* was not free from unpleasantness, for he was dragged into the scurrilous battle which was waged against it by its rivals. The *Sportsman* declared, "that not one of Marshall's pictures had enough merit to place it beyond the sign of a village inn." In 1831, Surtees in his *New Sporting Magazine* also attacked him, but Ben refused to be drawn, in spite of the urging of his own editor. The Druid (H. H. Dixon) was far from kind, but this is almost a compliment, for this ex-solicitor's clerk twice stated that Stubbs, the author of the "Anatomy of the Horse," knew nothing about it, and thought J. F. Herring was the last word in animal painting! But Ben was not without his admirers. Farington, secretary of the Royal Academy, states in his diary, "Young Marshall as a craftsman and colourist was far superior to Stubbs." Whether this be true or not, it is hardly fair, for Marshall started where Stubbs left off. In 1796 Stubbs was 76.

Marshall had the advantage of an academy training and Stubbs' "Anatomy," which knowledge he sometimes overstressed, making his horses look like a map (Fig. VII).

In the broad sense, Marshall was not a

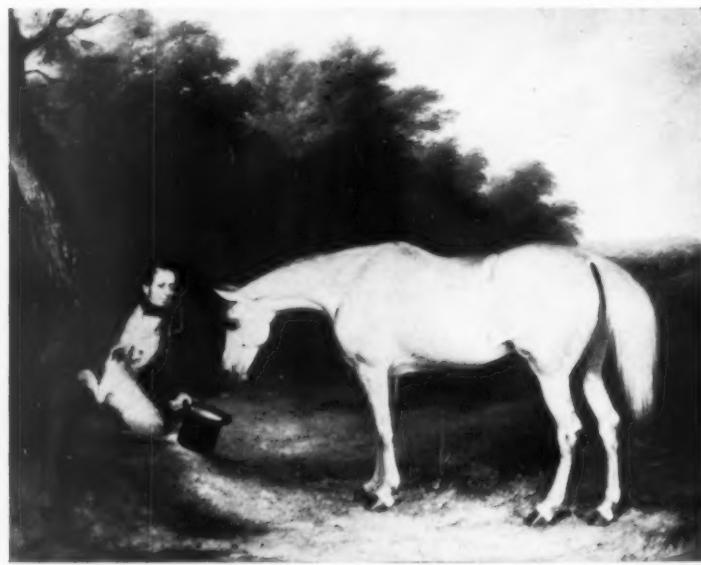


Fig. II. JOHN FERNELEY AND HIS FAVOURITE MARE By HIMSELF

BEN MARSHALL AND JOHN FERNELEY

sporting artist. He was a portrait painter from first to last, and a great one at that. He knew nothing of hunting. In every one of his great hunting pictures of Lord Sondes, Mr. Paulet, Mr. Fermor and Mr. Dunkerfield Astley, he gives himself away. There is no pack spirit in any one of them. The hounds are all doing different things, while each horseman is posing separately. So much for his faults.

In what, then, was Marshall great? W. Shaw Sparrow says:

"His attitude to art and nature certainly had a new alertness of vision united to adventurous courage in handling the paint brushes. His liking for aerial perspectives was equal to Cuyp's and he loved pigments as keenly as Morland loved them. Marshall may be described as a painter with a style in his blood who endeavoured to get his effects without any fumbling. . . . He thought much about dimensions, trying to show in his work that his conception of pictorial art concerned itself with bulk and weight, as well as with length and breadth, and was active as an explorer in sun-illuminated space. The more Marshall thought of bulk and weight the clearer he perceived he must suggest behind and around solid things, whether animate things or not, what may be called the envelope of atmosphere and space. . . . Unlike Stubbs and Gilpin, he perceived that a background should be painted simultaneously with the figures and in accordance with such tone values as he regarded as right artistically and most expressive."

I humbly agree with every word.

Sparrow divides his life into three periods, 1790-1805, 1805-1820, when he met with a serious coaching accident, in which he broke his legs and injured his neck and back, from the effects of which he died fifteen years later. During this last phase his work at times deteriorated badly and he had to supplement his living by racing journalism, under the name of Observer in the *Sporting Magazine*.



Fig. III. SELF PORTRAIT OF BEN MARSHALL

It is curious that Marshall was never elected even an A.R.A. This was fully expected on the death of Sawrey Gilpin in 1807, and again in 1826 when Garrard died, but Marshall had a merry wit, which he enjoyed exercising at the expense of the Royal Academy, which he mistrusted and despised. Of the eleven pictures he did send in, four were of men, four of horses, two of cocks and one of cattle.

It was the same with Ferneley. During his last thirty years he only exhibited six of his pictures there. He was apprenticed to Marshall in 1801 and remained with him for three years, not six months as has been stated. Abraham Cooper, 1787-1868, was another of Ben's pupils. Though he cannot be compared with Marshall or Ferneley any more than James Ward, R.A., with George Morland, Cooper was elected a full R.A. in 1820. Between 1812 and 1869 he exhibited three hundred and thirty-two pictures at the Royal Academy, and had two hundred and sixty-two appear in sporting magazines.

In 1812 Marshall moved to Newmarket, as he said that now Stubbs was dead and Gilpin past his best, he had few rivals and a man would pay fifty guineas for his horse's portrait and only ten for his wife's. He returned to London in 1825, where he died ten years later.



Fig. IV. MR. FERMOR'S HOUNDS.

Marshall was inferior to Ferneley in hunting pictures and the reproduction shows the faults in design

BEN MARSHALL

A P O L L O

The salient points of John Ferneley's life are simply set out.

Born the son of the wheelwright of Thrussington, between Melton and Leicester, in April, 1782, he painted his father's wagons and mixed his own paints. He spent all his spare time copying any pictures he could find, no doubt assisted by the squire of Barkby. In 1801 the Quorn ran a fox through Thrussington from Billesdon Coplow. John in his smock joined in on the farm horse and went on with them to Enderby, the home of Lorraine-Smith, the local Mecenas. So full was he of this great run that he committed it to canvas (Fig. XII). The Duke of Rutland happened to see it in the carpenter's shop, and in the old feudal manner, against the father's better judgment, insisted upon his being apprenticed to his former neighbour, Ben Marshall.

On leaving Ben, Ferneley went to Ireland, staying with Lord Rossmore and others. He soon made enough money to marry and settled down in Melton, where he steadily improved in his work for the next fifty years, as can be seen by comparing Fig. XII (the Billesdon Coplow Run, 1801) and Fig. XIX (Dick Burton with the Quorn, 1803) with Fig. XI (Dick Burton with his master, T. Assheton Smith, 1829) and Fig. XIII (my great uncle and aunt, 1856, four years before he died).

When I wrote the "Melton Mowbray of John Fer-

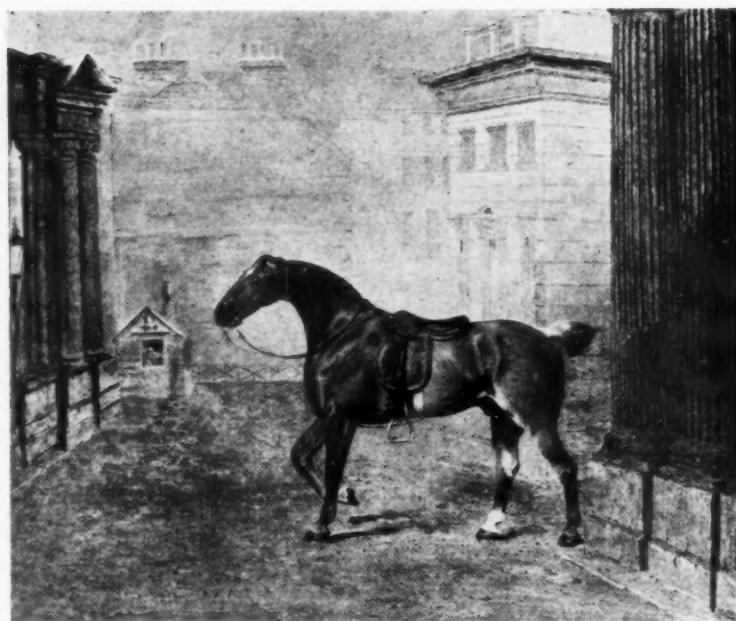


Fig. V. PRINCE OF WALES' ROAN HACK—OUTSIDE CARLTON HOUSE
BEN MARSHALL

"The horse is put in with immense power, the modelling is almost as architectural as the classic pillars of Carlton House"

ley" in 1931, outside Leicestershire he was scarcely known. Only a few discerning Americans appreciated his merit and snapped up his pictures, whenever they could. These manoeuvres had an end when his "Wilton Scurry" and "Heaton Park Races" fetched over four thousand pounds at Christie's. They went to America at a big profit. The reasons for this neglect were, I think, threefold. Most of his work consisted of orders from the Melton set. He found he could get enough clients for a single horse at ten guineas a time to provide for his simple needs. He was able to buy Elgin Lodge and did a bit of farming. He was sober and hard-working but lacked ambition. What people buy cheap, they seldom value. Their fathers had given Stubbs one hundred guineas for a "half-sized horse," so it was ten times better than one costing only ten guineas. Lastly, being private orders, mostly of hunters, few of his pictures were reproduced, only a dozen or so racehorses, which were usually engraved by his friend, Edward Duncan, or his daughter Sally. Again, he "didn't hold" with the Academy.

In comparing the merits of Marshall and Ferneley there can be no doubt that Ben's figures are better than John's, or that John's design of a hunting picture is far and away superior to Ben's. Look at Fig. IV. The men are unconnected and just posing for their pictures, while the man on the right is not looking at the hound,



Fig. VI. SYMMETRY AND SORCERER, 1800
BEN MARSHALL
"The first racing picture I have seen where the rocking-horse stance has been abandoned"

BEN MARSHALL AND JOHN FERNELEY

which is dodging, any more than his horse is. Horses don't behave like that when whipping-in a hound. Then the hounds. They are separate portraits put on, not in, the picture. They are fitted in anywhere, regardless of what they are doing or where they are going.

The great Rockingham picture (Fig. I) has the same faults, but what portraiture! Lord Sondes had collected the pack in a hurry to hunt the Pytchley Woodland the year before, and don't they look like it? All sizes and shapes!

Compare these two pictures with Fig. XI. Dick Burton has his back to us and is telling the master what hounds he has brought on, each of whom is in its natural place; one is jumping up to greet her master, who is looking over his pack. The two hounds on the right, far off with the second whipper-in, are the only concession to design.

Fig. I is the nearest Ben ever got to a "hunting" picture. He never attempted anything approaching Fig. XIV, a picture 13 ft. long. True, Sir Francis Grant painted the faces to please his old master, Ferneley, and his friend, Lord Wilton. But what a bold



Fig. VII. SAM

By BEN MARSHALL

"After 1804 Marshall's backgrounds improved but he sometimes over-stressed his knowledge of Stubbs' 'Anatomy' and made his horses look like a map"



Fig. VIII. JOHN JACKSON

From Prints by C. TURNER after MARSHALL

"Marshall was a trained portrait painter and these two pictures prove it without a doubt"

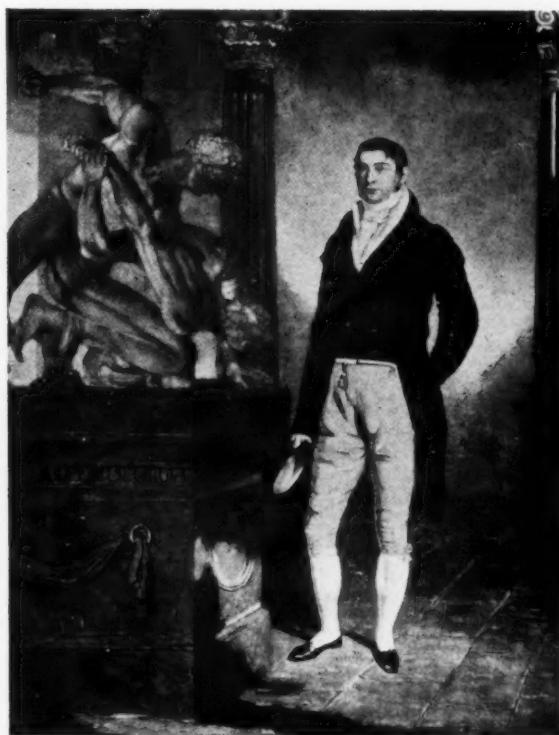


Fig. IX. JOHN GULLEY

From Prints by C. TURNER after MARSHALL

APOLLO

Fig. X. MAMELUKE By BEN MARSHALL
"With evidence of Marshall's declining power"

Below :

Fig. XI. MR. ASSHETON SMITH
AND HOUNDS, 1829
FERNELEY

The late Sir A. Bailey's collection
Compare this for excellence of design with
Figs. I and IV

Fig. XII BILLESDON COPLOW RUN
By FERNELEY

Major Guy Paget's Collection

"Ferneley, in his smock and on the farm horse,
joined in the run and committed it to canvas"



BEN MARSHALL AND JOHN FERNELEY



Fig. XIII

MR. AND MRS. PAGET IN BRADGATE PARK,
1856. FERNELEY

Major Guy Paget's collection

Fig. XIV (below) :

LORD WILTON'S SCURRY—THE BELVOIR
FERNELEY

Sir James Grant, P.R.A. painted the faces of the riders
"A bold design, the light and shade of landscape and
sky are perfectly balanced "



Fig. XV. COL. LOWTHER'S SCURRY, 1820

Earl of Kintore's collection

"Henry Alken at his best never did anything approaching this for truth or beauty"

FERNELEY

A P O L L O

design. The first fighters settling down to ride, five men jumping abreast, scorning the gate, the touches of white carried from Mr. Wells' horse to the pack clear of the crowd, disappearing in the middle distance on the right. The light and shade of the landscape and sky are perfectly balanced.

Then look at Fig. XV and see how each man has an individual seat; no one who knew them needed to look at their faces to recognize them. Mark the five men "negotiating the Wissendine," each in a different pose, and the five following. The leader is collecting his horse, numbers two and three have got their horses going, while four and five are putting on steam. Henry Alken at his best never did anything approaching this for truth or beauty. Would its lovely colouring could have been shown.

The difference in Marshall's and Ferneley's pictures is the difference between the men. Ben was a trained portrait painter. Figs. VIII and IX prove that beyond a doubt. You not only recognize them as prize-fighters, but also as men of exceptional character. Gentleman Jackson was the acknowledged head of the prize ring, and Gulley won the Derby, was an M.P. and father of a Speaker.

Ben lived in towns, either London or Newmarket, John in the country with a farm and a thoroughbred



Fig. XVI. HEATON PARK

Hamilton Bruce of Baltimore

FERNELEY

horse of his own at Melton. He loved a hunt and a hound as much as Ben did a racehorse and the prize-ring.

I learnt from Ferneley's sketch books how he tackled a big picture. First he drew his selected background in pencil. Then he did a very rough design of his figures, often two or three, making many alterations. Next he married his landscape to his figures in oils on a small canvas. Not till then did he set about the real picture. When he had completed his landscape and nearly finished his figures, he got his people and their horses to sit for him, in order to give each an individual personality, down to the terrier.

Marshall, on the other hand, started by painting each figure separately from life, or sometimes from sketches made by Ferneley after his style. As the figures came along he put in the background. When introducing hounds, he took little panels into the kennels and did very finished oils of the positions in which he caught the hounds. These he transferred into the pictures after the horses and men were finished, or nearly so.

These two artists happily divided the sporting world between them. Ben took the racing half and John the hunting. Ben did as few hunting pictures as John did racing. Practically the only racehorses he did belonged to his friends of the hunting-field, like Stirling Crawford and Lord Jersey. Not that John could not do a racing picture as well as anyone (Fig. XVI). Several thousand pounds were given for this picture of Heaton Park Races.

Did Ferneley help Marshall at all? I think he did in the matter of paint and backgrounds. Ferneley had learnt to mix his own paints to withstand rough usage of wind, rain and sun. I know no artist whose pictures have kept their colour and have lasted better. Marshall's best period

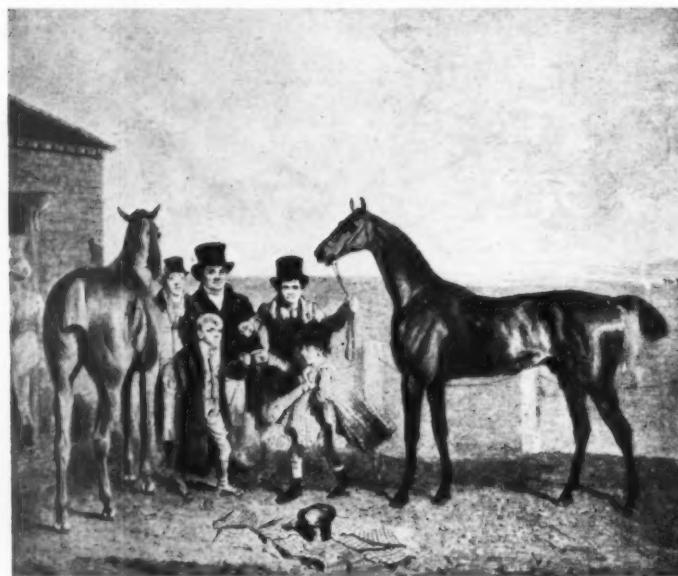


Fig. XVII. BOURBON AND ANTICIPATION

The Buchanan-MacDonald collection

"A wonderful work; the two boys are a picture without the horses"

BEN MARSHALL AND JOHN FERNELEY

is from 1804, when Ferneley left him, to 1820, when he met with his accident. These pictures have lasted better than his earlier ones. Marshall kept in close touch with Ferneley, and his other Leicester friends include Daniel Lambert, who was Lambert Marshall's godfather. I came across a sketch of a bay horse marked on the back "Sketch for Mr. Marshall's big picture by J. Ferneley, 1822." It turned out to be the horse Lord Sondes is riding in Fig. I. Marshall in his early days laid on his paint very thinly and at great speed. At times it hardly hides the canvas, but he got wonderful effects of sunshine. The Prince Regent's Roan Hack, 1802 (Fig. V, in the Royal collection), is a good example. The horse is put in with immense power, the modelling is almost as architectural as the classic pillars of Carlton House. It stands right out from the sun-washed houses of Pall Mall with startling clarity.

Fig. VI shows Marshall's courage. This is the first racing picture I have seen where the rocking-horse stance has been abandoned. Three of Sorcerer's legs are drawn under him (Ferneley used this action twenty years later (Fig. XVIII)), while Symmetry, though obviously very tired, is flying through the air and with all four feet off the ground. The crowd, though rather listless, are a well-balanced background and do not lack individuality. After 1804, I think, Marshall's backgrounds improved. I have chosen "Sam" (Fig. VII) for that reason. Mark the interest of the excellently painted crowd, each of the twenty men who make it up is a real person and was, I am sure, easily recognizable. The lad with the light-coloured rug catching the sun is a picture by itself. The



Fig. XVIII. BROWN MARE, 1822
Note the little group on the right

J. FERNELEY
Mr. Nichol's collection

Ferneley signature "tune"

horse and jockey are too obviously posing and the veins and muscles are very overdone. Ben was suffering that morning from an overdose of Stubbs' "Anatomy."

This may well have been the last picture he painted before his accident. Compare it with Fig. X, by no means his worst picture. Where is the light, the sun, the sparkle? There is no life in any of the three figures; the animated individual crowd has degenerated into a row of dots and dashes. All the fizz is indeed out of the wine.

The engravings by J. Scott of Souvenir, 1831, and Golata by Woodman, 1833, show a frightful falling-off.

Bourbon and Anticipation (Fig. XVII), in the Buchanan-Macdonald collection, is wonderful work. The two boys are a picture without the horses. The quick-witted little Irishman has just gone too far and John Bull is about to put a left hook over. The trainer looks on with the smile of a neutral. Bourbon (what a superb bit of foreshortening) and his "valet," or possibly young owner, both look on rather shocked at this vulgar brawl. Anticipation snuffs the battle from afar as his lad eggs on the Irishman. The rugs reflect the sun and the heath fades out into the sky.

Ben had ambitions for his favourite son. While he lived to correct his son's efforts he was partially successful, but when the master hand vanished Lambert soon faded out.

Ferneley chose the middle way. Industrious, frugal and sober, he reared a large family. He was a welcome guest at many great tables, but preferred the steward's room.

He died in harness. On his way back from painting a horse for Sir George Whichcote at Ashwardby he caught a chill and died in April, 1860.

The flame of Sporting Art then grew dim till revived fifty years later by A. J. Munnings, Lionel Edwards, Charles Simpson and others.



Fig. XIX DICK BURTON, QUORN HUNTSMAN, 1803
J. FERNELEY
First big portrait 50 x 40 ins.

SOME XVIIITH CENTURY DRESSERS

BY JOHN ELTON

DRESSERS, "the side-boards of the kitchen," as they have been defined, descend from the dressoir with stages for plate, but as one authority writes, they are "shorn of their mediæval splendour" on their appearance towards the middle of the XVIIth century. The type then established is a long table fitted with drawers. As late as 1719 Daniel Defoe could write in "Robinson Crusoe" that his hero "set up some pieces of board like a dresser to order [his] victuals upon," a description which suggests a table or board. In America the term "dresser" was in "common use up to fifty years ago, applied to any broad shelf at the culinary end of the house,"¹ but generally there were shelves above.¹



Fig. I. An austere PART CHEST OF DRAWERS, PART CUPBOARD, with the sole enrichment of brass handles with shaped back-plates. Mid-XVIIIth century



Fig. II. OAK DRESSER of table form. The mahogany banding of the drawers and the loop handles with pierced and shaped back-plates date the piece Mid-XVIIth century

SOME XVIIITH CENTURY DRESSERS

These early dressers of table form are supported on legs of varied baluster form, or turnings, the back legs being flat posts. The single tier of drawers are usually panelled with applied mouldings. The combination piece (Fig. I), part chest of drawers, part cupboard, would have answered the purpose of a dresser. It is austere in design, its only enrichment being brass handles with shaped back-plates. The XVIIith century plate-rack which was often fitted to these early dressers later formed part of the structure. The rack was originally intended for pewter and the top shelf was sometimes larger than the lower tiers to take the larger dishes.

Having a constant function the dresser changed but little throughout the years, and its modish modifications in detail, such as the sparse banding and inlay, were only skin deep. To their owners, until the age of easy transport, fashion was of no consequence. There was frequently a cornice, or "curtain," over the top tier, occasionally shaped or fretted, and small cupboards were also added to the structure. A single cupboard is sometimes fitted in the centre, but if there are two these are placed at each side. The cabriole leg with a pad foot had a long life, appearing in pieces of the second part of the XVIIith century. Oak was always the prevailing material, but mahogany appears as banding in this period, together with handles of the characteristic late Georgian types.

The dresser was flat fronted, but there is record in the early XIXth century of the dowry of a farming couple in Cardigan described as possessing "a crooked dresser to fit the corner." The dresser of table form (Fig. II) shows its date by the banding in mahogany of the three drawers and by the loop handles with pierced and shaped back-plates. The oak is light in colour, and of a good figure. In the dresser (Fig. III) the shaping of the plate rack is simple and graceful; the curtain is provided with hooks from which jugs and cups are hung, while plates and dishes are ranged on the lower shelves. There is a tier of small drawers at the bottom of the plate-rack, and larger drawers on the lower stage, which has a charming fretted apron and nicely turned and slender balusters.

A fine oak dresser, dating from about 1770, from an old house in Glamorganshire, is somewhat similar in the pierced enrichments of its apron and canopy. In this



Fig. III. OAK DRESSER. The shaping of the plate rack is simple and graceful. Note the tier of small drawers at foot of plate rack and the charming fretted apron and slender balusters

example the sides of the plate rack are shaped. Such pieces, though country made, show the refinement of late Georgian cabinet-making. Pierced aprons are often found in Welsh dressers, a treatment due to the national love of intricate ornament. Among pieces of the later XVIIith century there is a tendency to provide a large number of drawers and cupboards, especially in the north of England.

¹Nutting, *Furniture of the Pilgrim Century* p. 157.

As every one has been specially fitted to its own chair frame, it will be found that they are numbered, generally with Roman numerals cut into the wood. Care must be taken to replace each seat into its own individual frame because if they are replaced haphazardly some of them will have to be forced and the joints of the frames will tend to open.

There is one more hint I should like finally to give while I am on the subject. The bits that become knocked off, such as cock-beads, pieces of veneer, cross-banding and inlay should be carefully stored in a special drawer reserved for the purpose, and a list kept with notes saying where each piece belongs. This is to facilitate repair when opportunity comes.

HINTS ON COLLECTING OLD FURNITURE—III (Continued from page 41)

needed, spots and stains can be removed by one of the liquid polishes. Leather upholstery is also the better for an occasional, slight dressing with saddle soap or brown boot polish.

The diffused light from a window comes in time to fade mahogany furniture to that desirable golden colour, but the direct rays of the sun take the life out of the grain.

There is a word of warning, or at all events of advice, I should like to give about chairs with loose seats. These loose seats have to be removed so that the surrounding wood can be polished without dirtying the upholstery.

SILVER BY NORWICH CRAFTSMEN—I

BY THOMAS WAKE

THE city of Norwich, capital of East Anglia, shows in high relief the influence of the diverse racial elements which give it so distinctive a character. Before the days of mechanised power its rich agricultural background made it one of the largest and wealthiest cities outside London, while wool-weaving in the later Middle Ages drew to it numbers of immigrants from overseas who added to its prosperity.

Increased wealth created a demand for gilt and silver plate by which it could best be displayed. In the Norman and succeeding period, ownership of plate was chiefly confined to the great conventional churches and the castles and great halls of the nobles. Eminent men, ecclesiastical and lay, enriched their tables or sought to placate higher authority and secure favours by presents of cups made from the precious metals. In a lesser degree, the altars of parish churches were adorned with chalices and other vessels of silver for use in the most sacred office of the Church. But plate was also a ready source of income for avaricious or pecuniarily embarrassed kings, as when the churches in the diocese of Norwich were obliged in 1193 to give up their chalices to help to pay the ransom for the release of Richard I.

In Norwich, the grant of civic independence in 1404 brought a desire to enhance the dignity of the corporate body by gifts of plate for the tables at civic banquets which were a common feature. The formation of the guilds, too, led to the enrichment of the altars in the churches with which each was associated, and the more wealthy of them also provided plate for their secular functions. In the XVIth century, plate was in great demand by private individuals. Its possession was a mark of social status, and, as wealth passed to a greater number of individuals, so their social rank was demonstrated by the display of plate they could command. In Norwich to-day one can still wander through narrow streets and enter the homes which formed the setting for much Norwich plate made in the XVIth and XVIIth centuries.

An example of the magnificent display a citizen of Norwich could provide can be visualized from the will of Peter Peterson, who died in 1603 at the age of 85. Though he may be an exception, having been the most successful goldsmith in Norwich for many years, yet the pieces he records were only part of his household plate as distinct from his stock-in-trade. It was not all of his own making, as it included work by his Norwich contemporaries as well as those of London and Antwerp. To the city he bequeathed "one silver cup with a cover pownst all double gilt of London touch." About thirty other items are listed, and include, "a guylt bowl chaste within, to drynck sack in; a silver pott with a spout to poure wine out of; a payor of knyfes with hafts, sheath and cheane of silver; a silver porringer with two eares; a little gobliett to drynck medicyns in parcel guylt; silver potts with two eares; one pott with a cover all gilt with eares, called Hauncepott; and a pepper box of silver with a bird made of silver upon the top of it all guylt." There were several Bell-Salts, one six or eight square, and about 50 silver spoons. Much of the

plate was "graven upon it with the sonne," evidently his crest. In some cases he gives the value per ounce. Silver and silver gilt plate at 4s. 8d. the ounce and plain silver 4s. 2d.

Magnificent as this display must have been in a secular setting, the many churches in Norwich could also provide a wonderful array of plate. A typical example can be taken from the records of St. Andrew's Church. In 1508 there was given to it a pair of gilt chalices valued £6. In 1518, Elizabeth Thursby gave her best chalice, evidently a secular cup. In 1521, two paxes of silver were given, weighing 27 ounces, and in 1526 the gifts included a pair of silver chalices, two silver-gilt candlesticks weighing 120 ounces at 3s. an ounce. Perhaps those incumbents and churchwardens in the Norwich diocese who have in recent times disposed of their old church plate may take comfort from the fact that such conduct is not new, though they should take note of the injunction "That Noe Man selle it, ne set it to pledge, as they wyll awnswere *ad justum Dei Justicium*," which was engraved on the foot of a Holy Water Stope (*sic*), weighing 70 ounces, given in 1502. Several other churches record gifts of silver ships and silver Sencers (*sic*).

At an early period, the demand for plate attracted to Norwich craftsmen in the precious metals of marked ability. Records of Norwich goldsmiths go back to the XIIth century. In the XIIIth century their colony was known as Goldsmiths' Row. This was on the north side of the Market at the foot of Guildhall Hill. They formed a craft guild and on Corpus Christi Day each year joined with other guilds in producing the Mystery Play, "The Three Kings of Colen." No work produced by these early goldsmiths is known. The high standard of the work preserved from Elizabethan times cannot have been a sudden blossoming of fine craftsmanship, and it may be that some treasured piece of unidentified origin may have been produced in the city.

The earliest marked Norwich pieces begin in 1565, after the reorganization of the assay in 1564, and the latest is 1701-2. It is unfortunate that the makers' marks cannot all be identified. Peter Peterson's marks are known. He used the Orb and Cross mark extensively, and occasionally the Sun in Splendour. Peterson, like several other Norwich goldsmiths of the period, was of Dutch descent and his work shows Dutch influence. He was born about the year 1518 and was apprenticed to John Basingham. It was not until he was 36 years of age that he became enrolled as a goldsmith. Other makers' marks of the period have proved elusive. Peterson seems to have held the work of his contemporary, William Cobbold, in high regard, yet we do not know the latter's mark. Christopher Tannor was more helpful and used his initials, but we would like to know who used the Maidenhead, the Flat Fish, the Estoile and the Bird as marks. The early XVIIth century goldsmiths are equally tantalizing. The Pelican, the Lion Rampant, the Cock, the Slipped Flower, and the Tower marks are so far unidentified. We may hazard the guess that the Pegasus mark was used by Alderman Peter Wiget, whose

SILVER BY NORWICH CRAFTSMEN

crest on his tomb in the church of St. Simon and St. Jude was the flying horse. We may also suggest that the Ship mark was that of Richard Shipdam. Even the initials of this period are, in many cases, unrecognizable from the lists of enrolled goldsmiths.

The City mark is well known, though its application was inconsistent. From 1565 the Castle over the Lion mark continued until about 1610, when a Crowned Rose took its place, and this remained until 1620. The Castle without Lion was struck on a spoon of the period between 1620 to 1630, but from 1624 to 1644 the Castle and Lion and the Crowned Rose appeared together. After that there was a varied City touch with sometimes a Seeded Rose and a Crown separately, or sometimes a Slipped Rose and separate Crown, sometimes with the Castle and Lion, and at other times without. The date letters are equally inconsistent. From 1565 to 1575 there was a run of Roman capitals in a plain shield beginning with "A" and ending with "K." There was then a break and a new series commenced in 1624 and

continued to 1643. From 1645 there is no date letter, but a new series began in 1688 with a black letter minuscule and continued to 1690, when there was another break until 1696, when the Roman "I" appeared, and then the sequence ceased when the Norwich assay fell into abeyance the following year. A revival of the Norwich assay seems to have been attempted in the Queen Anne period, but only one mark, a black letter capital "A," has appeared, on a paten in Kirkstead church.

With so many churches in the diocese of Norwich it is natural to find a large number of communion cups and patens made in Norwich. In Norwich itself, there are 21 churches with plate made between the years 1567 and 1568. About that time Bishop Parkhurst appears to have urged the conversion of what was left of the pre-Reformation chalices into communion cups consistent with the new form in the administration of the Sacrament. Among the silversmiths engaged, Peter Peterson seems to have enjoyed a greater share in the work than his fellows.

(To be continued)

HINTS ON COLLECTING OLD FURNITURE—III

BY LT.-COL. SYDNEY G. GOLDSCHMIDT

IT must be realized that old furniture is perishable and it should not be assumed that because specimens have survived a hundred and fifty years or so that they have an everlasting life. Much of it has come to us in a condition that can at best be described as "intact," much is in a condition that requires a certain amount of repair. Much, again, turns out on examination by an expert to be a fairly early reproduction, early enough to be mistaken for a genuine piece of the period it represents. But all of it is subject to wear and tear, and a few hints on its care and preservation will be useful.

The greatest enemies of old furniture are central heating, removals, and "spring cleaning," and the last is closely run by what is known by the housewife as "turning out" a room.

I am not sure that a house efficiently centrally heated is really fit for veneered and especially inlaid mahogany, walnut or satin-wood antique furniture. The situation, however, is to a certain extent ameliorated by two saving factors. Firstly, efficient central heating is imperfectly understood in this country, and secondly, English people dislike their rooms over-heated, but this word of warning may prevent the collector placing his specimens too near a radiator. He will thus avoid cracks, shakes, warping and falling out of inlay. I believe in the U.S.A. inlaid furniture stands a poor chance of survival.

When we come to discuss "turning out," and "spring cleaning," I am aware that I shall have to join issue with the mistress of the house, but it cannot be helped. How often do we see the polish entirely worn off right round a plinth three inches from the floor, the height of the solid part of the sweeping brush. But the mere moving of furniture, unless expertly and carefully done, tends to loosen joints and to weaken structure generally. The only pieces that should be moved are those that are intended to be moved and are made with this end in view, such as chairs, small tables, and bigger pieces fitted with castors. But these castors also require attention. They come in time to be clogged with fluff accumulated from the carpet, and this needs picking out till the castors revolve freely on both their horizontal and vertical axes.

If this is not attended to, there is a risk of broken legs or the loosening or even wrenching out of the fastening screws.

Worm-eaten furniture should not be bought unless the extent of the injury is only slight. It should also be confirmed that the worm is no longer active. To ascertain this point the worm-holes should be held pointing downwards and the piece struck with the flat of the hand. If dust comes from the holes then the worm is still active. Actually the worm-holes should not look light in colour, which would show the worm to be alive.

It is a point often debated whether the brass work (handles, lock plates, escutcheons, etc.) should be left dull or cleaned and polished. Undoubtedly they were originally bright and have become dull with age, and as the wooden surface has taken on an antique look I think the brass should be allowed to match. It is a good plan to tie keys to one of the handles so that they are not lost. If this is not practicable they should be labelled. This advice is applicable also to clock keys.

Mirrors present a difficulty, as they become stained and spotted with age, losing much of their reflecting power. Some have bevelled edges which can never be reproduced. Sometimes the old plate is revived by re-silvering, and even this is not a legitimate repair, while the replacing of a mirror plate with a modern one, to my mind, spoils the piece entirely, the old method of manufacture being a lost art. At a talk on the subject I gave at a local Rotary Club, I was asked by a member of my audience what he ought to have done in the following circumstances. He had bought an antique mirror in an attractive frame, but with badly damaged glass. This he had had replaced with a mirror of modern glass. His friends kept telling him he had spoiled it although he explained that the original glass was so damaged as to be useless. I said the answer was easy. He ought not to have bought it.

Old furniture should never be washed, only wiped with a duster. There is no harm, however, in reviving the polish, using one of the polishes made of beeswax and turpentine. If more than this reviving appears to be

(Continued on page 39)

ENGLISH SILVER COW MILK JUGS

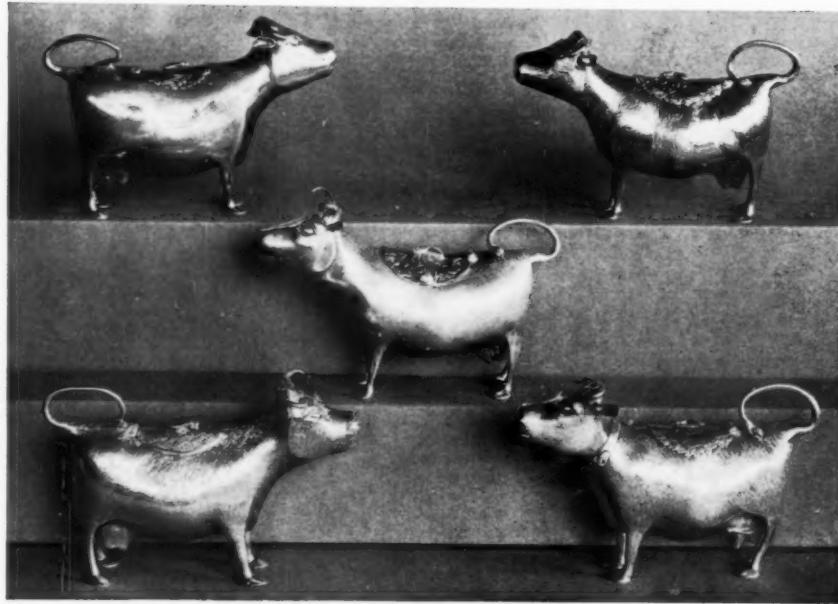
BY C. C. OMAN

PLATE made in the forms of birds, beasts or human beings has never been so popular in this country as abroad, particularly in Germany, Holland and Switzerland. Inventories, however, show that a sprinkling of such pieces were to be found in large collections of plate in England from the end of the XIVth to the middle of the XVIIth century. A few notable examples have survived, such as the mid-XVth century giant huntsman salt belonging to All Souls College, the rather later monkey salt at New College, Oxford, and the five cock cups made in 1605 in fulfilment of the will of William Cokayne for the Skinners' Company, which also owns a cup in the form of a peahen with two chicks, given in 1642 by the widow of James Peacock.

The manufacture of plate in such fantastic forms practically ended in the middle of the XVIIth century. A few exceptions occur from time to time, such as the milkmaid wager cups belonging to the Vintners Company and to the Trinity House, Hull, both made in the second half of the XVIIth century, and the much commoner harlequin taper-sticks produced in a number of different patterns throughout the reign of George III.

No special attention has hitherto been devoted to the group of cow-shaped milk-jugs, but since the Victoria and Albert Museum now possesses a very representative collection of these quaint pieces, it seems opportune to examine the principal varieties. They were constructed in the following manner. The sides of the head and body were made as separate pieces as were also the legs, ears, horns, and tail-handle. After the pieces had been soldered together, the hinged lid, surmounted by a fly, was attached. The cow's mouth serves as the spout. They were sold both gilt (A, B) and plain (C, D. and E). Some examples show the hide engraved all over, whilst the rest are left plain except for some engraving on the forehead and along the chine, which helps to mask the joint. The lid is occasionally left plain (D), but usually has some sort of floral border. One example (E) has a puzzling feature, a fly pivoted on to the udders on one side. It has also a collar with a modern inscription.

It is generally supposed that cow milk-jugs were made only by John Schuppe, who was established at Dean's Court, St. Martin's-le-Grand, from 1753 to 1773. One of the pieces illustrated (C), however, bears the mark of



A. 1761-2

D. 1758-9

C. 1753-4

B. 1767-8

E. 1755-6

Courtesy Victoria and Albert Museum

the younger David Willaume. As it was made in 1753, the year in which Schuppe entered his mark, it is possible that he had some temporary working arrangement with Willaume, since the piece resembles most closely the pieces with the IS maker's mark. As cow milk-jugs have been made extensively in Holland (particularly during the last eighty years), it has been suggested that Schuppe was a Dutch immigrant, but no proof has yet been produced. Schuppe appears to have caught the fancy of the public with his speciality, which bears hallmarks spread over the twenty-odd years of his working career. His other works do not suggest that he was endowed with exceptional artistic ability.

• • •

"LARES AND PENATES" ASSOCIATED WITH VALUABLE ANTIQUES

It frequently happens that antiques and works of art are treated as household gods. Lares and penates were the household gods of the ancient Romans which were displayed in a special room into which the householder retired to propitiate them by prayers and sacrifices. Lares were believed to have the power of protecting all the household and its property from evil and misfortune; and to be the spirits of good and great men willing to guard devout worshippers. Penates were supposed to be of divine origin with power over events which happened in a household. They were controllers of fate, as the lares were of property.

Lares and penates took the form of small figures of gods, and formed perfect mundane protection. Lares are generally represented in paintings as young men dressed in short tunics, crowned with garlands and holding up a drinking horn in one hand as an emblem of hospitality. Penates are represented either as gods or as old men in priestly costume.

ART: DUTY OR INDULGENCE?

BY HERBERT FURST

FOR many years, whether by mere chance or from crass ignorance, I had been quite comfortable in the belief that the word "artist" meant the sort of man or woman who, whether trained at an art school or self-taught, did the kind of work which one encounters or goes specially to admire in "Art exhibitions." But for some time now I have been wondering ; wondering more and more. It appears that those artists may not be artists at all. It appears, likewise, that poets are artists, that musicians are artists ; even artists *may* be artists. It seems that the real artists are not like other men or women ; they do not live in our world ; they do not see things with our eyes. It seems that they are a race apart. They are born so. They are not subject to the laws which govern us lesser mortals. Sometimes, again, they are presented to us as a kind of vanguard of civilization, or, again, as fighters, fighters of a Light Brigade : "Their's not to reason why, their's but to do and die"—especially die, because it is only then that one is able to deal with their nature with proper scientific objectivity. There's nothing like a dead artist for purposes of historical, sociological, biographical, stylistic, psycho-analytical or any other kind of post-mortem investigation : being dead he cannot protest, however wide of the mark the interpretations of his life and of his art arrived at in the perpetual inquests may be. Moreover, even when or if such men are still living it is none of their duties to explain themselves even to themselves : they are relieved of the necessity of reasoning ; they must just do as they are told by that martinet of C.O.s—their Genius, and perish in obedience to his orders.

I do not think there is any exaggeration in this version of the artist and his peculiar nature, except that it has one grave defect : it is too one-sided, too biased in favour of this "sensitive race." There isn't a man born, nor a woman, who is not under orders from this same C.O., only in the case of ordinary mortals he is not called *genius*. He goes by many other names, but at bottom it's always the same fellow, the *alter ego*, the lar, whose main tactical plan is to have as good a time—*indulgere genio*, that's how the Romans put it ; and to deny him that indulgence is to *defraud* him.

What kind of a man or a woman one is therefore depends on what kind of a *genius* one has, for there is none without this C.O. and we are all "a bit of a genius" in our way. He may not be in "the artists' corps" at all, in spite of a talent for art one may possess, and a talent, in this case, stands for a kind of non-commissioned officer sometimes putting on the uniform of his superior, like the Captain of Koepenick of comic memory, not to mention a more recent and more formidable Corporal who claims to also be an artist, and as such, one hopes will perish with Neronic melodrama.

Now I trust the reader will not make the mistake of dismissing all this as mere trifling. There is a great deal of sound sense in it. It is *deep*. The only trouble with such metaphorical and metaphysical musings is that the deeper one goes the darker the light until all is lost in

obscurity. Far from denying, therefore, that there may be truth in *every* kind of meaning attached to the word "artist," this apparent trifling is intended to stress the confusion which arises in every one's mind by the use of the words "art" and "artist," now that they have got so far away from their original meaning. Artist originally meant one who could *make*, could put together something that nature did not provide, but that the community required and could do it better than other members of the community. I think we are probably justified in assuming that in the earliest, as in the most primitive still existing, communities the service of the artist is never needed for what we would call utilitarian purposes unless the flint knappers could be called artists ; instead he was employed in making images, or pictures, for what we would call magical ends, and, indeed, for making all the symbols of Magic and Religion ; as he was also the only one who knew how to use them. The first artist, in that case, also knew how to put words and tunes together and how to "produce" the rites and ceremonies in which the rest of the tribe participated.

The artist, then, began by being *everything* : Priest, Poet, Shaman or Scientist ; he was, in short, the man who *kenned*, who in the Bible is always referred to as *cunning*, the man who knows how to do things, hence in German called *Künstler* and whose art is called *Kunst*. All this, however, takes us back to the days when there were no English in England, when the Thames flowed into the Rhine, when there were no art schools anywhere and no education. It is a far cry, one would think, from the *artist* of those days who was priest, poet and scientist, to the artist of to-day ! Not so far, however.

There has just been published a book which has for its avowed purpose the reintegration of religion, philosophy, science, poetry, music and art.

This book is called "Art and Scientific Thought" ;* and it is written "by a Doctor of Science who has been author of criticism in art and music as well as laboratory researches in atomic and astronomical physics."

It is a deep, thought-provoking book consisting of a series of essays, at first glance startlingly irrelevant, even incompatible. The poet de la Mare's association with it is an instance ; and the author in his introduction himself begins by asking : "What conceivable connection can cast into a single volume essays concerned with sculpture, music, poetry, and, on the other hand, even the briefest reference to the modern electrical theory of matter and the time-space framework of scientific measurement ? Incongruity might seem still worsened by adding a few studies on ancient Chinese instruments and on the migrations of early mathematical knowledge through the mediæval East, not to speak of attempts towards novel insight into Leonardo da Vinci and Spinoza. . . .

* "Art and Scientific Thought". Historical studies towards a modern revision of their antagonism. By Martin Johnson. With a foreword by Walter De la Mare. Faber & Faber Ltd. 16s. net.

A P O L L O

"But the selection is not the rambling hobby of a scientist. . . ."

So the author assures us.

To those of us who are not scientists the most difficult thing about this book are the author's premises, which lead him to the belief that suitably expanded science might become "a valuable item in the educational programme for the arts. . . . In any reconstructed system of education the poet and the artist will have to explain to the scientist, and the scientist to the artist, what each is trying to do. . . ."

It will be noticed that the author uses the very word "artist" as distinct from "poet," next he includes the poet among the artists, and all this in an educational programme for *the arts* not further specified.

I mistrust all educational systems hitherto in practice, seeing where they have landed humanity, so any revision might be for the better; but so far as the *Arts* are concerned they will need much finer definitions. My initial difficulty with this book—and I speak with the deference of one who has no qualifications either as an artist in anything else than—possibly—the use of words—my initial difficulty is with the use of the word "artist" and its fundamental meaning. The artist is either a person who in virtue of the fact that he has painted a bit of wood or a piece of canvas with some pigments or modelled a bit of clay is not prevented by law from designating himself an artist; or he is a man who knows his job and knows how to do it well. If a scientist is no more than an accumulator of unrelated scientific facts, then he is not a true scientist, but if he arranges these facts in good *order*, then he is to that extent an artist; and if he draws from this arrangement important conclusions, then he becomes a great artist. And that holds good of any other human activity—even of the *artist's*. The aggregator of factual imitations is a *painter*, but he should have no right to call himself an *artist* unless the aggregation has a well-planned order; then he is to that extent and within the debatable limits of the word, well, an artist; but if he draws from this his arrangement important conclusions, then he becomes a great artist. The conclusions in this case are visual, patent, and need no explanation, which in any case could not be given except in terms of vision—and then they would either be supererogatory or inaccurate.

Or again: Chapter I of Part One of this book begins with the statement: "Fact and fancy, exercise of the reason and of the imagination, training towards the logical and towards the visionary, surely these are pairs implying not merely antithesis but antagonism." Here one is inclined to say with Dr. Joad: it all depends on what you mean by these pairs, and in *what connection*: one cannot think rightly in abstractions and generalities.

Fact and fancy in the abstract certainly imply an antithesis and even antagonism; but what is in any given case fact and what is fancy is quite another matter. Who could disentangle fact from fancy, reason from imagination, the logical and the visionary from the concept of God. And this recognition is indeed, if I understand him rightly, Dr. Johnson's guiding idea, elaborated in what seems to me his most important chapter (No. XIV) on *Symbolism*. All the same, the uncertain meaning of words engenders an uncertain interpretation of the author's ideas. For example, when he asserts that "the whole tendency of modernism in the

arts has been towards freeing the artist from the primitive duty of producing a photographic copy of natural objects accessible to sense perception" is analogous to "the insistence by modern physics upon 'objects' such as electrons and atomic nuclei which have no direct resemblance to the objects of perception by our senses," we remain puzzled. We certainly admit the tendency of modernism, but what does the Doctor mean by *primitive*? If he means *original*, belonging to an early age, then the artist certainly has never in the first instance acknowledged or performed such a duty, and if there is any significance in the word "photographic" then such a *duty* has only been discovered since Daguerre, culminating in the semi-scientific theory of *pointillism*. The primitive duty of the priest-scientist had been to use his *art* for making things that conveyed an *idea*, however unlike nature the thing itself thus made might be. So the tendency of modernism is really a retrogression, but with this important distinction: whilst the primitive artist created his works as magico-religious instruments for the benefit of a community which was in no sense called upon to *understand* them, still less to appreciate their *aesthetic* form, the modern artist appeals to the public for *aesthetic* appreciation, and Dr. Johnson demands "individual acts of creative imagination on the part of the beholder of a picture or a sculpture or the reader of a poem." . . . "Above the welter of historical theories as to the meaning of *aesthetic* appreciation I deliberately insist that beholder, reader, or hearer has a creative duty only second to that of the artist." So Dr. Johnson.

I hate the word *duty*; no one has a duty to any one except himself, and that only because he owes himself respect. If he does not do his *duty*, so called, to others, the others either individually or corporately will want to know the reason why with no uncertain voice. To think of an artist *dutifully* executing a work of art, and the public *dutifully* beholding it is an abhorrent notion.

If there is any talk of *duty* it is the duty of each of us to *indulgere genio*, to have a good time, that is; lest by frustration his genius falls from grace and becomes—a devil, every single member of the public has his genius who does not want to perish from frustration. That genius enjoys himself when the beholder *likes* what he sees. The hearer *likes* what he hears, the reader *likes* what he reads. But his genius may not care for any of such things: he may get his *thrill*, his sense of fullness from the *art* of the scientist, or of the technologist or from the *art* of God.

The *artist* has his genius and this genius wants to have a good time at whatever cost to the man *lest it perish from frustration*! As Dr. Johnson says in that important Chapter XIV already alluded to: "So it is true to say that the artist in each of us fashions the symbol or image of God as that God the artist makes man in his own image."

If there is any education it must be an education that extracts from scientific *fact*—such as the "brotherhood" of man, a religious *fancy* with all its ethical implications. And if that fancy is to be encouraged all the arts must once more become its *handmaids*. For the only criterion of our fancies and the arts that serve them is whether they favour and further us in our pursuit of happiness.

In the last analysis that is why a certain Man, crucified between two victims of their frustrated genius, died upon his cross with the consummate artist's cry of triumph: It is accomplished.

OLD LEEDS CREAMWARE BY G. BERNARD HUGHES

IN 1762, when Wedgwood finally perfected the formula for his creamware, he probably entertained no idea of its future great success. He was contented with having made over a coarse, crude pottery into a distinguished ware with excellent shapes and finish. Even three years later, when Queen Charlotte ordered a service of it, and he was allowed to call the invention "Queen's Ware," he does not seem to have recognized its importance; at least he failed to take out a patent on his secret, and soon this valuable recipe became known through all Staffordshire and Yorkshire.

In the twenty years that followed the first making of Queensware, Wedgwood was busy building up a foreign market, and while Etruria was producing the great imperial sets, quietly there had sprung up a group of small factories which were making very good creamware, based entirely upon his discovery. These humbler factories profited by a peculiar situation; there was a craze for china all over the Continent, and as the price of real porcelain was prohibitive, the middle classes bought the creamware. Both England and the Continent supplied eager buyers for all that the factories could produce. It was a singular chance, and shrewd potters were quick to turn the situation to their advantage.

Chief among the factories that made and exported creamware in great quantities was Leeds. As early as 1760, or even 1758, there had been a modest kiln in Leeds, owned by the Green Brothers, who in all probability made the coarse orange and blue glazed ware that filled the shelves of country kitchens. In 1775 the Greens were joined by a partner named Humble. Six years later, in 1781, came the most important addition to their firm, in the person of Mr. William Hartley. Though little is known of Hartley, he seems to have been a minor Josiah Wedgwood. He saw a future in Leeds pottery, and began to work out great plans for its success. The factory increased almost instantly in size and importance, until by 1790 it had become a great factory with branches in Don and Swinton and a world trade that extended to Holland, Germany, the Baltic, and even to Rio de Janeiro. By 1791 Leeds was doing a yearly business of over fifty thousand pounds and had become one of

Wedgwood's serious competitors. That this success was due in large part to the shrewd business ability of William Hartley and his appreciation of fine workmanship there seems little doubt. He could work up an enviable Continental market and send agents to Spain and Portugal, bearing engraved pattern books and price lists in the appropriate language; he could stay at home himself and supervise the making of a creamware that was as good as the best. After his death in 1818 or 1820 the factory slumped; its great days were over, and failure dogged its fortune down the nineteenth century.

The ware which made Leeds renowned, and which is to-day eagerly sought, is of fine light clay, covered with a rich, creamy glaze. Being lighter than the ware of its rivals, it was admitted at a cheaper import tax on the Continent. In comparison with Wedgwood of this period, it seems warmer and brighter in tone, and has a tendency to run into a faint green tinge wherever the glaze is full. The ware of Mayer, which it most nearly resembles, is distinctly yellower and less even in surface. Herculaneum is greyer. The best Leeds has a glaze that seems floated on and spread without bubbling or crazing; it scratches less easily than most contemporary creamware. All these technical achievements gain when combined with artistic contours and

patterns. Though the company made many different types of pottery, it is with the creamware that we shall deal exclusively, for it is both characteristic and the most beautiful of their products. Since the beauty of these plain-coloured pieces lies mostly in the decorative motifs chosen to ornament them, we might examine the three main influences brought to bear upon the designers of Leeds.

The XVIIIth century, while perhaps not an era of original design, was a powerful assimilation of several great periods, and Leeds drew from three styles: the Chinese, the rococo, and the classic. The debt to Chinese porcelains is perhaps the most important; even in pottery we can see the manufacturers trying to please a taste for Oriental wares. At Leeds, for example, they made the gourd and melon-shaped sugar boxes and sauce boats which go directly back to the Chinese naturalistic



CHESTNUT BOWL with Cover and Stand. Pierced decoration, late XVIIIth Century
Victoria and Albert Museum



FIGURE OF A FOX, modelled about 1790

Victoria and Albert Museum

SOUP TUREEN with Stand and Cover, about 1790

Victoria and Albert Museum

treatment. From China, too, came the typical strap handle for the tea- and coffee-pots, which ended in a cluster of leaves and berries not unlike the patterns of Chinese Lowestoft. The Staffordshire potters had used handles like this even before Leeds; but it remains a distinctive attribute, and one which the squat low teapots, with their curved spouts and flower finials, seldom do without. But these borrowings are of little importance in comparison with the punchings or piercings to be found on much of the pottery.

Staffordshire, again, had experimented with these forms; Wedgwood had already cut delicate patterns into this creamware, but it is probable that the Leeds potters took certain rare Chinese cups, with pierced rice-seed patterns, as sources of their inspiration. Whenever the potters found this device, it quickly became their distinctive mark and their most important achieve-

ment. While the clay was still unfired and in a leather-hard condition, the pattern was punched out with a single hand punch. Wedgwood, in some of his later pieces, employed a set punch, but much of the lacy, irregular quality of Leeds comes from this more primitive means. Diamonds, hearts, dots and circles are often so cleverly combined as to suggest an elaborate pattern of filet. Though at times structurally unsound, the result is often elegant and original. This form of decoration was used to edge tea and dessert plates; it went into the ornamenting of the elaborate pierced baskets and shell dishes, as well as the dishes and candlesticks. In the most simple piece it adds decorative value; in some of the built-up centre-pieces and elaborate urns it takes on the quality of fine silverwork.

At the time when Leeds began to produce its first creamware, the rococo style was much in vogue. We

expect the elaborate dessert services with their epergnes and plates imitating gadrooned silver patterns. The four important designs in dinner services were: Queen's, Royal, Feather, and Shell, all displaying scalloped borders typical of the period. Occasionally these are combined with piercing to gain an unusually rich effect. Tea services imitated Georgian silver. The huge tureens that went with the dinner sets continue this style, with here and there, in the handles or on the finials, a touch of roccoco naturalism. The same naturalism led to the making of the twig basket, one of Wedgwood's favourite patterns. This was a form actually built up out of braided strips of clay. The same feeling is shown in the shell and rock dessert services, put together in pyramidal tiers and topped by a pseudo-classical figure bearing a cornucopia. It is not surprising that the over-refinement of these pieces should appeal

A BUTTER DISH with CASTOR and STAND. About 1790
Victoria and Albert Museum

OLD LEEDS CREAMWARE

to the French taste, and some of the finest pieces of this sort have been recovered in Paris. The Leeds version of the puzzle jug was particularly elaborate. This is nothing but the old jesting jug turned up for new embellishment, and the problem is the same—to put the finger on the right spot which will allow the contestant to drink from the jug successfully. These pieces, which must have issued from Leeds in great numbers, often have snakes twining round the spout and a quantity of pierced and raised work in their decoration.

The classic, the third style, does not concern the pottery so importantly; the rococo was really classic, but several times and several nationalities removed. Now came the direct classical inspiration from ancient ceramics and monuments. These influences were strong enough, in the case of Wedgwood, to decide the whole trend of his pottery, but in Leeds they are a minor influence. We find some simple flutings which suggest the late Adam silver designs. Typically classic notes are found in some of the candlesticks, shaped like caryatids bearing the shaft or moulded in the form of dolphins.

Occasionally the creamware was treated with a fine black transfer design, and for a time this type of ware was decorated by Sadler and Green in Liverpool, to whom Wedgwood also sent work of this type. This early transfer ware is suggestive of the high quality of contemporary engraving, and has little in common with the late, coarse designs in other colours. Patterns included fantastic birds and flowers, and the well-known "Garden Scene," which seems to have been a stock motif. At other times the ware was painted with overglaze enamels, in shades of dull red, violet and green. Unfortunately, this painting reached no high artistic level at Leeds. There is the same ordinary series of Chinese subjects, flowers and insects, and they are done half-heartedly, lacking the fresh charm of contemporary Staffordshire work. One design is an overglaze painting of the Crucifixion, almost forbidding in crudity of workmanship.

Leeds later made many types of pottery, seemingly in an attempt to compete with other wares. It produced agate-pearl and tortoise-shell pottery and excellent lustre in all metals. It did a thriving business in "engine-turned" black basaltes or Egyptian ware, but in these endeavours, with the possible exception of the lustre, the artistic level of the creamware was lacking. These early basaltes were unmarked. Much of this pottery was decorated with enamel colours—lilac, yellow, green and tan. Chinese figures, Dutch landscapes, flowers, birds and insects are all used for decoration. Leeds also made willow pattern. In all its new ventures Leeds seems as a second-rate follower; only once, under Mr. Hartley, did



VASE and CANDLESTICKS modelled in the Classical manner. About 1790
Victoria and Albert Museum

it produce a ware that most certainly had no superior. A most interesting study of Leeds pottery and its products was published some fifty years ago by Joseph R. and Frank Kidson, two antiquaries who lived in Leeds. So complete a study did they make, and so many original sources did they consult, that their volume is still up to date. They determined the marks of the pottery, finding little change over a long period.

The first mark of importance is LEEDS * POTTERY, sometimes written twice and crossed. Another is HARTLEY, GREENS & CO., LEEDS * POTTERY, which is sometimes written in the form of a double horseshoe. Rarely the initials L.P. are used, very small. Much of the ware is unmarked, and its attribution is a matter of much argument. With so many rivals and imitators in the field, identification of an unmarked piece is often impossible. Mayer's work is constantly being confused with Leeds. The pieces exported to the Continent were often not marked; Leeds seemed not averse to having its products taken for Wedgwood's.

As has been said, the best period is 1783-1805, the decline coinciding with the opening of the XIXth century. Creamware was made later in diminishing quantities; the last pattern book is dated 1816. What really killed the beauty of Leeds was a new invention, even newer than a formula for Queensware. This was blue transfer, and soon every pottery of importance was turning out cheap, ugly designs. It has often been said that an era of bad taste is responsible for the decline in ceramics. Behind this era lies the transfer process and a new standard of mechanical, rather than of individual perfection. The artist in the Leeds factory engaged in piercing the clay with a filigree of his own making has little in common with a workman slapping on transfer patterns at a piece-work rate. Leeds, in the quest for new gains, took up an invention which ultimately brought artistic ruin to pottery. Even William Hartley could not secure the integrity of the early work. For this reason, the pottery of the better days deserves to be treasured. It represents an epoch when the art of beautiful things was valued above mere mechanical output.

ENGLISH PORCELAIN: A WORCESTER RARITY

BY F. SEVERNE MACKENNA, M.A., F.S.A.Scot.

JOSEPH MARRYATT published the 2nd edition of his *Pottery and Porcelain* in 1857 and illustrated the English section with sixteen engravings—the 1st edition, issued in 1850, has only one illustration to this section—and, of these sixteen, one represents a Chelsea cup and saucer of striking aspect; it is Fig. 164, p. 284. The same engraving appears in Jewitt's *Ceramic Art*, published in 1878 (Vol. I, p. 192, Fig. 377). The specimen is chiefly remarkable for its decoration, which consists of moulded and coloured leaves of *Phyllitis scolopendrium* (*Scolopendrium vulgare*), radiating spirally from the centre of the saucer and up the sides of the cup. This curious design was in use early in the history of the Chelsea factory, and I have several examples in my Chelsea cabinets, some of them with the raised anchor mark. I have never seen the pattern marked otherwise or noted specimens which would appear to belong to the later red anchor phase. Chelsea examples are not by any means common, and

flowers in colours. No mark. Suggested by Chelsea original." The illustration does not tend to excite an unreserved admiration of the specimen; the conventional flowers and gold midribs contribute largely to these misgivings. It is curious that the leaves should curl from right to left in this example alone of all those known to me in Chelsea and also in the case of the cup and saucer here illustrated, in every one of which they bend in the opposite direction.

Coming now to the cup and saucer in question, it may be stated at once that they owe their extreme rarity to the fact that they are of Worcester manufacture, and although no doubt other examples exist, I have never heard of them. The outline of both pieces, quite apart from the decoration, is absolutely unlike any other Worcester productions, while it very closely follows its Chelsea prototype. One of the main differences in the saucer lies in the provision of a central recess for the cup while the Chelsea saucer is without



WORCESTER CUP AND SAUCER copied from a Chelsea original. c. 1760. No mark. In the Author's collection

are more attractive than might be imagined by anyone acquainted with them only through the medium of black-and-white illustrations. They are frequently enlivened with the casual insects which the Chelsea artists delighted in painting; on a sugar bowl in my collection, marked with the raised anchor, a plump and hairy caterpillar is emerging from behind one of the leaves. Amongst my specimens may be noted two distinct types of painting: in one the leaves are a rich bright green, in the other they are of a colder, grey-blue tone, which is perhaps the more pleasing. In each type the veins are pencilled in black and the midribs are coloured yellow; there is a brown line on the edges of some of the pieces.

Many collectors seem to consider that this particular pattern was used only at Chelsea, but those who saw the Drane collection of Worcester porcelain, or who possess the catalogue, will recollect that it included a tea poy (No. 610) with a very similar but more elaborate pattern. Mr. Drane described it as follows: "An ovate Tea Port (without cover), 5 in. high, the white body slightly fluted is divided into ten compartments by curved scolopendrium leaves painted green and veins in black pencil with a gilt midrib, the white sections very slightly relieved by sprays of conventional

this aid to comfort in use. The provision of this recess necessitates a curtailment in length of the leaves. The cup is very similar in shape to its Chelsea original, but spreads outwards at the lip instead of continuing the convexity of the sides right to the edge; it also lacks the handle which Chelsea coffee cups of this type possess.

The outline of both cup and saucer is cinquefoil lobed and the edges of each are ornamented with a brown line. The scolopendrium leaves are moulded in low relief and are coloured with the familiar "apple-green" enamel, which further raises them above the surface; the mid ribs are yellow and the veins pencilled in black, which seems partially to have fused into the green, while the latter has tended to encroach on the yellow of the midribs. It must be admitted that the effect is far inferior to that of the Chelsea examples. The circular base of the saucer and its foot rim are of typical Worcester form; the base of the cup is of recessed cinquefoil shape, leaving a broad foot rim. Both pieces show the recognized peculiarities of the Worcester glaze in such situations, especially the well-known shrinkage. The saucer is 5.15 in. in diameter and the cup 3.2 in. in height, and there are neither factory nor decorator's marks.

COLLECTING IN WARTIME SHANGHAI

BY JUDITH AND ARTHUR HART BURLING

Mr. and Mrs. Arthur Hart Burling wrote from New York that their experiences in the Far East as related in the American magazine "Antiques" would interest collectors in other countries through APOLLO. It is accordingly reproduced here by the courtesy of "Antiques" of America

IMMEDIATELY after Pearl Harbour, the general feeling in Shanghai was that there would be no more market for antiques. Prices fell, and many dealers and collectors tried to sell off their pieces. Very soon, however, the tendency was completely reversed and prices rose rapidly. People tried to buy back again the articles they had sold in the first panic, and found that, even when it was possible to do so, they had to pay very much more for them. This was particularly true of the most valuable things.

The centre of the antiques market in Shanghai is the famous Jade Market on Canton Road. This consists of a group of small shops, or stalls, all under one roof. The Jade Market is surrounded on both sides of Canton Road by antiques shops and dealers, and it is the centre of all the gossip about the selling and buying of porcelains and pictures, the spreading of news about dealers and customers, and so on.

Once when we went there one of the shops was closed and there was a sign on the door, *Closed for reason of family quarrel*. Another time one of the dealers had died and an auction of his goods was held. Every one of the other dealers in the market felt it his duty to purchase a certain amount of his stock, so that his family could raise enough money to live. Many of them ruefully showed us very poor pieces, which they had bought at high prices, and on which they knew they could never recover their money. They just said: "It could not be helped. It had to be done."

Of course this Jade Market ("Jade" is only a name, for little jade is ever seen there) is only one group of antiques shops. The large and important dealers have their shops, or private residences from which they do business, all over the city. However, they all drop in to the Jade Market frequently to see what is going on, and it is the place where dealers from the interior always call first.

For the first few days after Pearl Harbour many of these shops closed down, but very soon they all opened again, and ever since there has been considerable activity, the dealers buying from each other for the most part.

When one walks through the Jade Market the stocks look extremely poor. We have often thought it would be an act of charity to destroy most of the ugly, new, imitation things displayed there. The initiated, however, know that many good and famous pieces have passed through the Jade Market, but they are never put on display. Valuable things are always hidden away and shown only to special customers.

At the present time, of course, no new pieces are coming into Shanghai. There are no excavations going on, nothing is brought from the interior, and very few collectors try to sell their pieces because of lack of confidence in the currency. In spite of this, a considerable amount of business is done, because many of the dealers had large stocks on hand when the war broke out, and pieces are constantly changing hands.

There are entirely new groups of purchasers now. First were the Japanese, who have always been enthusiastic collectors of Chinese art. New Japanese officials kept arriving in Shanghai, and many of these at once started "collecting." For the most part they all bought the same things—Sung Lung Ch'uan (celadons), and Sung Chün yao and Chien yao wares, especially objects that can be used in the tea ceremonies. The prices of such things have gone up enormously, and there are

not nearly enough of them to supply the demand. Most of the Chinese dealers consider it a disgrace to deal with the Japanese, and prefer to tell them that they have no stock, or raise the price to an exaggerated figure. While the Chinese will say of a dealer, "He sell to Japanese" as a term of contempt, yet individuals can always be found who will do business with them because they pay high prices. During the first year of the war the Japanese bought so heavily that their government considered they were spending too much money on luxuries, and they were forbidden to spend more than a fixed amount on any object without getting a permit. Even apart from this, buying by Japanese has slowed down, because of lack of stock, and because the Japanese are more and more timid about burdening themselves with objects difficult to carry. They seem to have at the back of their minds the thought that they may have to leave Shanghai or Nanking in a hurry.

The other new class of collector is the newly enriched Chinese speculator. Many of these speculators, who work for and with the Nanking puppet administration, are men of no education or background. When they have acquired enormous fortunes in underhand ways, they want to have a "collection" to give them face and prestige. Naturally, they have not the knowledge or the taste to acquire objects one by one, but want to buy a ready-made collection.

Many of the small Chinese antique businesses are practically junk shops as well, and, in one instance, we saw one of these profiteers go into such a shop and select a carved black-wood cabinet. It contained several pieces of Chinese porcelain, among them two or three that were "real" pieces, a French ivory fan, some cheap, new, little German ornaments, some odd pieces of an English dinner set, and two or three silver cigarette boxes. To the surprise of the dealer the man said he would take the cabinet and its contents as it stood. When the price had been agreed upon, the purchaser counted the number of objects and then locked the cabinet, putting the key in his own pocket. We learned afterwards that this was quite a usual procedure among this class of "collectors."

Many of the dealers have no qualms about cheating these speculators, as they feel they are traitors who have made money dishonestly during the war, and that they are working with Nanking for the benefit of the Japanese. We know of one case where one of these new "officials" bought a whole collection of so-called old Chinese paintings at a very steep figure. He was fortunate enough to have friends who were in high positions, and who understood pictures. They examined his "collection" and found not one genuine piece in it. As they knew the dealer they forced him to take back the pictures and return the high sum paid. But for the most part, the profiteers are quite happy with their fake collections, displaying them to their friends, who are as lacking in discrimination as themselves.

After the Pacific War started, British and Americans, of course, ceased buying, and no new buyers came from abroad. Some of the Germans started buying antiques, but later they were more inclined to sell off what they had. They said quite openly that they wanted to have only small and easily packed objects, as they were quite certain that they would have to run away, or be interned by the Japanese. The fate of the Italians in Shanghai confirmed that their fears were well grounded.

This means that the real antiques market in Shanghai is now confined mostly to the Chinese, and so there are new trends in the type of goods that are in greatest demand. For the most part there is little interest in the earliest periods, Shang and Chou, as far as pottery is concerned, or in any pottery earlier than T'ang. There are many Chinese who are interested in old bronzes, but they are afraid to buy any now because they feel that all metals may be confiscated.

While the Japanese collectors concentrate almost entirely on certain types of Sung porcelains, the Chinese prefer the later porcelains—Ming, K'ang Hsi, and Ch'ien Lung. They like fine quality, delicate finish, and decorative designs, and will often pay high prices for comparatively recent pieces made within the last hundred years (Tao Kwang and T'ung Chih periods) if they are beautiful and of good workmanship. There is a great demand among Chinese connoisseurs for the early blue and white Ming porcelains, especially those of the Hsuan Té period. These change hands at enormous and ever-increasing prices, and the supply is very limited.

The Japanese, perhaps because the Chinese had a tendency to increase their prices whenever they appeared, have ordered all Chinese antiques dealers to mark all their wares with a fixed price. The Chinese have had to comply, but to them the idea of a "fixed price" is utterly abhorrent. The chief pleasure in making a sale is in the bargaining, and there is no doubt that these fixed prices are not always strictly adhered to.

The main interest of the real Chinese collector is now centred in old pictures. The prices of good pictures, as of all really first-class antiques, have gone up from 200 to 800 per cent above their pre-war levels. There is one famous picture by a Ming artist that was offered on the market before Pearl Harbour. The price was then about \$30,000. Important pictures are now quoted in lakhs (a lakh is \$100,000), and when we last heard of this picture it was priced at three lakhs. It had not changed hands, but the price was rising steadily and rapidly like that of rice or other commodities.

There have been many exhibitions of paintings, old and new. These are well attended, and competition is keen to acquire genuine old paintings, or paintings by good artists of the modern school.

The Japanese tried to sponsor joint exhibitions of Chinese and Japanese paintings, but the Chinese refused to co-operate. With few exceptions, they either refused to exhibit any pictures, or, if forced to do so, sent their worst paintings, or a poor example of calligraphy. The last such joint exhibition was held several months ago in the Art Gallery of the Sun Company in Nanking Road. Soon after the opening a time-bomb exploded. The Gallery was closed and has never re-opened.

An interesting group of Chinese collectors and connoisseurs started a new gallery last summer. They had a fine display of old paintings of all periods, every one of which was guaranteed genuine. Chinese collectors lent their best paintings for this show, which was unique in the history of Shanghai, and filled a long-felt want. There is no museum in Shanghai, and Chinese will show their pictures and porcelains only to their special friends, so that the average Chinese student or artist has never seen the ancient art of his own country. Many gifted Chinese artists have told us that they have never had an opportunity of seeing a genuine old painting, because their families were not prominent or wealthy enough to have friends among collectors. It is to be hoped that the excellent show held in Shanghai may be followed by more exhibitions of this type. There has also been much discussion about starting a museum in Shanghai after the war. It seems high time that students and artists in China should be able to see and study examples of different phases of Chinese art.

We had definite news from authoritative sources that the Chinese treasures which had been exhibited in London, and which were returned to Nanking, are all safely stored in Free China, and the bulk of them are intact. For obvious reasons

we cannot give more precise information as to their whereabouts, but there is every reason to suppose that they will all be seen again after the war is over, and perhaps may be used to start the Museum of Chinese Art of which China is sorely in need.

After Pearl Harbour most British and Americans had to give up their houses, and it sometimes happened that among the belongings of persons who had lived in China for many decades there would be good pieces. Once, when an entire house was sold by auction, a vase which was sold for a few dollars as a new piece of porcelain proved to be a genuine K'ang Hsi three-colour piece. The first purchaser resold it for \$100, then it appeared at the Jade Market where it was sold to a dealer for \$5,000. After that it changed hands several times at ever-increasing figures. This incident whetted the appetites of all the small dealers. One of them called at our house, and asked if we knew any British or American families who were going to sell their belongings. He naïvely added: "I don't mean people like you—I mean people who don't understand if their things are good or bad." He left the house very much puzzled and disappointed that we were not inclined to assist him.

Many of these smaller dealers have no "eye" themselves. They buy things, and sell them at a profit without knowing whether or not they are genuine. Even some of the established shops are far from feeling certain about the origin, value, or age of all their wares. In this connection, Sir Percival David, the foremost collector of Chinese antiques in the world, who was caught in Shanghai while there on a visit in December 1941, had an amusing experience that was similar to those we had often had ourselves. He went into an antiques shop, sat down, and asked to be shown various pieces that interested him. The dealer would take out a piece, hand it to him, ask him for his comments, and then take the thing out of his hands, saying, "This is not for sale." After this had happened several times Sir Percival grasped the fact that the man was using him to find out if the things were genuine or not, and to decide how much to charge for them.

Naturally, Sir Percival David did not buy any antiques, since it was very doubtful that he would be able to take them away from Shanghai. Besides, all enemy nationals had their money frozen, and lived on allowances paid by the Swiss Consulate.

Another amusing situation developed when we were invited with Sir Percival to the home of a Chinese scholar. In a cabinet he had a beautiful little bowl, which we admired very much. The owner said he had never attached any particular value to this bowl, which he had inherited from his father with many others, and he would have been happy to give it to us as a gift if he had not already promised it to another friend. "It is strange that you admire it so much," he said. "I thought nothing of it. I gave it to my children to play with: I used it as an ashtray. It was lying on the floor when my friend came in, and he picked it up and liked it, so I said he could have it. How unfortunate that you did not see it before he did, so that I could have given it to you."

As far as we are concerned we would not have given the matter another thought, but soon there were reverberations. We heard from various dealers that the man had been going around the antiques market with this bowl, saying that Sir Percival David and the Burlings were so eager to possess it that they were willing to pay any price, and had already offered him as much as \$50,000. This was all done because the man needed money for opium, and thought that by enhancing its appeal the dealers would be tempted to give him some fabulous sum for his little bowl. We had to send two prominent Chinese to see him, and point out to him that he might involve us in serious difficulties with the Japanese, since they would suspect that we had large sums of money hidden away some-

(Continued on page iii of Cover)

ANSWERS TO CORRESPONDENTS

THE P. WILSON STEER MEMORIAL

Sir Alec Martin, the Treasurer of the Steer Memorial Committee, has made it known that the limit of £1,500 set by the committee was quickly subscribed. After payments for the design and execution by E. R. Bevan for the Memorial Tablet in St. Paul's Cathedral and for the attendant fees, and for the design and execution of the medal by C. W. Dyson Smith, and for two medals in leather cases, there is a balance remaining of just over £1,000. From this sum the committee intend to provide a prize of £10 for each winner of the medal and to devote the remaining income to the existing fund for small bursaries in aid of needy and deserving students at the discretion of the Slade professor. The University College, London, has duly acknowledged the receipt of the balance stated above, and mentions that it understands that the £10 prize is for an outstanding performance in painting not limited to landscape. Regulations governing the award of the medal and prize are being drawn up.

BLAIRMAN'S NEW PREMISES

The house that Messrs. H. Blairman and Sons, Ltd., have taken at the corner of Grafton Street, New Bond Street, would seem to have been waiting for a firm of this character, dealing exclusively in the finest genuine antiques and works of art. Built at the end of the XVIIth century, it contains, as one would expect, some beautiful rooms and a most fascinating circular staircase with low stone treads and wrought-iron railings running from the basement to the fourth floor. The windows are casement and very high, the cellars, two deep, are vaulted, and one can imagine what the contents must have been in bygone years by mentioning two only of the well-known residents —Lord Tavistock and Sir Henry Irving. In a few weeks the principal galleries have been decorated and now contain a perfect collection of English furniture, English and Chinese porcelains, and some fine examples of painted Chinese mirrors, for which the House of Blairman is world-famous.

CORRESPONDENCE

To the Editor,
APOLLO.

Dear Sir,

Since you published my notes on Oriental influences in porcelain decoration, Mr. H. R. Marshall has reminded me of the existence of an early Worcester cream ewer, now in his collection, with raised coloured sprays which, if not in the accepted *raised prunus* style, yet sufficiently resembles it. This specimen was well known to me at one time, but I had forgotten it when I stated that I had never seen raised prunus sprays coloured.

Another collector is writing, at my suggestion, to report the existence in his collection of a more orthodox raised prunus piece, also coloured.

It is most encouraging to find collectors who are sufficiently public spirited to take the trouble of emending the writings of others, and such friendly co-operation can lead to the recording of many interesting facts.

F. SEVERNE MACKENNA.

Droitwich.
July, 1944.

Dear Sir,

In Dr. Severne Mackenna's most interesting article in the July APOLLO he states that he has never seen raised prunus sprays decorations coloured, and seems to draw the deduction that such a raised decoration is always plain. This is incorrect, since I have

in my collection a Chelsea vase with a raised coloured prunus decoration which at one time belonged to the late Mr. Glendenning. It is not marked, and it is probably "early red anchor." This was the opinion of Mr. Glendenning, and this view is confirmed by the "Moons" in the paste. An exact model in the British Museum is uncoloured, and probably coloured raised prunus decoration is very rare, but not non-existent as assumed by Dr. Mackenna.

Yours faithfully,
W. A. EVILL.

Hampstead, N.W.3

ANSWERS TO CORRESPONDENTS

E. O. (Farnborough). Twice lately I have been offered china ornaments, encrusted with flowers, with cupid handles, etc., and coloured flower transfers, bearing as mark in very dark blue, three oak leaves surmounted by coronet. Can you tell me the make of this china? It has the appearance of a modern copy of Sévres.

The mark referred to does not appear to have been recorded anywhere.

C. F. (Buxton). I recently acquired a gilded carved wooden-cased wall clock with verge escapement made by John Hall, Worship Square, London. In Britten's book of clocks it gives a John Hall, London, 1700, and I am most anxious to find whether this is the maker of my clock, and as the address is clearly engraved on the dial you may be able to help me in the matter.

Whilst it is probable that the clock is by the John Hall recorded in "Britten," it is impossible to determine the question without information of the date and the character of the clock. An actual view of the clock by an expert is the best test.

Baker (Guildford). As you suggest, lace has been used for the ornamentation of porcelain, both on the Continent and at home in England. We have a pair of small Derby seated figures so decorated. The lace was steeped in a thin solution of clay and then placed in the desired position on the figure. The heat of the kiln destroyed the lace fibre but left the pattern outlined in delicate clay lines.

Brookes (Chesham). Thank you for your kind appreciation of the article on John Aynsley, in the December APOLLO. I am interested to hear that you have discovered a marked piece of Aynsley porcelain in your own possession. This will, I presume, be a modern production of the present firm. John Aynsley, the founder, made pottery only, I understand, and marked pieces are rare.

Allan (Barmouth). You are fortunate in having a marked piece of New Hall porcelain, as the mark of which you speak, the words "New Hall" inside a double circle, is not often to be found. You ask its value. Perhaps I can help, out of personal experience. An unmarked sauce boat of New Hall cost me four shillings and sixpence; another, bearing the above mentioned mark, cost two pounds. Value, however, in antiques depends very much on fashion, and on the keenness of the purchaser.

Simmonds (Chester). Your jug with a bust of Wellington in relief on the side may possibly be by Felix Pratt, 1775–1810 or thereabouts. It should be of cream tinted earthenware with a bluish glaze, and probably having a zig-zag or pointed border at the top and bottom of the jug, or a leaf decoration. His specimens are seldom marked, but the name "Pratt" impressed in script has been found on a jug showing the Sailor's Farewell and Return.

O. (Blackburn). An excellent book on Jade for beginners is "Chinese Jade" (1935) by F. Davis. Others are "Early Chinese Jade" (1923), V. Pope-Hennessey; "Jade" (1912), B. Lanfer, "Chinese Jade" (1936), by S. C. Nott. Try the public libraries; the books may be out of print.

E. V. B. (Tunbridge Wells). Painting signed Fmansi, 1675. This is undoubtedly Thomas Heeremans, Dutch landscape painter in the manner of Molenaer: canal scenes. In 1664 was in the Haarlem Guild. Water till after 1676. Winzbach's Lexicon provides the above information, which also states that a fictitious Frederick Mans was made up from his signature, FMANS.

M. S. J. (Kew). Graves' Dictionary of Exhibitors shows the Hon. Gerald Ponsonby as an exhibitor of a landscape in 1867. Nothing further can be found out about him; possibly he was an amateur.

SALE ROOM PRICES

June 1. Porcelain and Decorative Furniture of the late J. Pierpont Morgan, CHRISTIE'S: Copeland breakfast service, £79; part of one, £42, and a dinner service, Copeland, £79; mahogany hanging wardrobe, £85; Sèvres pattern dessert service, £147; Empire firescreen with a panel of Aubusson tapestry, £105; mahogany serpentine chest, £110.

June 7. Pictures and Drawings, PUTTICK AND SIMPSON: Pictures—The Prescription, G. Fauretto, £27; An Interior, Monteill, £10; Mountain Scene, Emanuel, £15; Interior with Figures, Dutch School, £11; Landscape, English School, £12.

June 7 and 8. Furniture and Silver, ROBINSON AND FOSTER: carved mahogany suite, Chippendale design, £94; quart tankard, 1737, with domed cover, £46; pair sauce boats, 1818, £54; service of George II plate, by William Chawner, 1818, £116; salver by R. Rew, 1766, £52; pair circular bowls, 1720, £52; circular salver, 18 in., D. Smith and R. Sharp, 1780, £70.

June 8. Furniture and Porcelain, CHRISTIE'S: pair Bloor Derby vases, £115; Nantgarw dessert service, beautiful decoration, impressed mark, 39 pieces, £1,029; Directoire clock by Folin L'Aine, £105; six chairs, Chippendale design, with pierced scroll backs, £895; nine old English chairs, £105; suite gilt furniture and eight armchairs, £184; two armchairs, unusual, the borders of the seats carved with honeysuckle, £131.

June 8. Silver, SOTHEBY'S: pair Augsburg goblets, £60; set three Queen Anne castors, C. Adam, London, 1713, £165; Geo. I castor, T. Tearle, 1722, £105; pair William and Mary candlesticks, maker's mark, D.B., £100; pair table candlesticks, London, 1746, £72; Geo. I snuffers and stand, Matt Cooper, 1715-16, £135; pair silver-gilt salt cellars, Paul Lamerie, 1715, £54; pair trencher salt cellars, London, 1720, and another pair, 1735, £64; two spoons, one Exeter Elizabethan and the other similar, 1580 and 1590, £160; Charles I Apostle spoon, R. C., £32; pair Geo. III sauce tureens and covers, Hester Bateman, £60; Geo. II coffee pot, Wm. Shaw and Wm. Priest, 1753, £46; Irish potato ring, Stephen Walsh, Dublin, 1770, £68; Queen Anne tobacco box, 1705, £115; pair Geo. III salvers, London, 1764, £105; Geo. II circular salver, John Tuite, London, 1733, £320; Charles I strawberry dish, London, 1639, £125; Scotch tea urn, Hugh Gordon, Edinburgh, 1729, £180; Charles II tankard, maker's mark, I, A and a shield, London, 1687, £300; Charles I wine cup, London, 1638, £460; set Geo. I octagonal castors, Charles Adam, London, 1714, £92; Geo. II kettle, Charles Hatfield, 1730, £140; pair early Geo. I candlesticks, John Bignell, 1727, £190; large tankard, London, 1703, £170; Queen Anne taperstick and stand, London, 1707, £100; Geo. II inkstand, Rhd. Gurney & Co., London, 1752, £175; Queen Anne snuffer tray, Jos. Walker, Dublin, 1704, £125; small hot milk jug, Saml. Margas, London, 1712, £100.

June 9. Pictures by Old Masters, Nos. 1 to 40 the property of L. W. Needl, one of the finest collections of important works which have appeared in a single sale; the prices obtained speak for themselves. The sale was followed on the same day by other important pictures and drawings, the properties of deceased collectors and others. One of the outstanding works of Mr. Needl's collection was sold before sale day to the Edinburgh Corporation, the great Constable, "The Vale of Dedham," and the Capital of Scotland should be congratulated on purchasing such a work, one of the greatest, if not the greatest painted by this English artist. Portrait of a Lady, L. L. Boilly, £504; A Lady of the Medici family, Bronzino, £294; The Hurdy Gurdy Player, Pieter Brueghel, £168; Fishing Boats at Anchor, Jan Van de Cappelle, £1,212; The Nativity, Gaudenzio Ferrari, £630; two by Gainsborough, Portrait of Justus Ferdinand Tenducci, £1,260, A Hilly Landscape, £2,412; The Madonna and Child with Saints, Garofalo, £682; Saint George and the Dragon, Giorgione, £1,050; A View of Leyden from the North, Jan Van Goyen, £4,410; Still Life on a Table, Jan David de Heem, £735; View over an undulating Landscape, M. Hobbema, £441; Portrait of Lady, said to be Anne Boleyn, Holbein, £1,995; Group of four Dutch Dignitaries, Thomas de Keyser, £892; Musical Party, Judith Leyster, £1,680; Portrait of Gentleman, Lucidel, £294; Peasants in Landscape, Louis de Nain, £2,100; River scene, Aert Van Der Neer, £315; Portrait of the Artist, Parmigianino, £126; A Fete Galante, J. B. Pater, £1,890; Portrait of Lady Mills, Reynolds, £504; Portrait of Lady Hamilton as Ariadne, Romney, £4,725; Portrait of Pieter Pecquius, famous work, Rubens, £16,800; and Portrait of an Old Lady by Rubens also, £420; four by Jacob Van Ruisdael—On the Dunes of Scheveningen, £1,050, The Water Mill, £2,835,

Woody Landscape with Peasants and Animals, £441, Farm-buildings amongst Trees, £262; three by David Teniers—The Temptation of Saint Anthony, £1,312, Interior of a Cabaret, £546, The Exterior of a Cabaret, £577; Portrait of a Lady, Johannes Verspronck, £2,940; View of the Tiber, R. Wilson, R.A., £273; Interior of the Exchange, Amsterdam, Emmanuel de Witte, £1,627; and a church interior by the same artist, £420; three by Philips Wouverman—Landscape with figures and animals, £1,155, Outside the Blacksmith's Shop, £1,627, Peasants with a Packhorse on the Dunes, that world-wide known picture, £1,155; and to end Mr. Needl's contributions, too wonderful, Going to Market, F. Zuccarelli, £178. Portrait of the Hon. William Pitt, Gainsborough, £2,940; General Francis Edward Gwyn, Hopner, £588; pair by George Morland on panels, £178; portrait of Mrs. Blake, Reynolds, £652; Mrs. Robertson, Romney, £2,520; A View of a Town on a River, Jan Van Goyen, £1,365; and Farm Buildings by the same, £787; First Duke of Hamilton by Dobson, £294; Mary Duchess of Richmond, Vandyck, £315; the two famous pictures of London and Westminster Bridges by Samuel Scott, £3,990; The Last Communion of Saint Jerome, Sandro Botticelli, £189; A Boy by Justus Sustermans, £367; The Virgin and Child, Titian, £336; Don Gaspar de Guzman, Velasquez, £283; The Alchemist, D. Teniers, £220; Landscapes, a pair, F. Zuccarelli, £168; Meinheer von Haarlem, Th. de Keyser, £273; Sunrise, Noon, Sunset and Night, set of four, J. Vernet, £504. The day's sale totalled not quite £84,000; apparently there is no doubt that good work is appreciated.

June 14. Silver, CHRISTIE'S: tea service of five pieces, Dublin, 1825, £95; circular salver, F. Kandler, 1740, £98; pair table candlesticks, Samuel Jeffreys, 1729, £82; oblong tea tray, 1815, £100; Charles II tankard, 1679, E. L., £155.

June 16. Objects of Vertu, CHRISTIE'S: gold and silver reliquaries, XVIth century, £51; Italian shaped plaque, XVIth century, £73; Louis XVI oval-shaped snuff box, J. B. Fouache, Paris, 1780, £252; miniature of a gentleman by G. Engleheart, £105; enamel portrait of gentleman, by Zincke, £89; small clock by Faberge, £89; oblong gold snuff box, 1808, £189; an old Dutch one, Amsterdam hall-mark, XVIIth century, £121; gold pendant, XVIIth century, £73; court sword, with gold-mounted scabbard, Colonel Bowie, £89; Burmese sword richly mounted with jewels, etc., £262.

June 23. Pictures and Drawings, CHRISTIE'S: three drawings—Copley Fielding, Glenorchy, £231, View of Arundel Castle, £262, and distant view of Lancaster, £294; four by Birket Foster—The Peaceful Thames, £100, Farmyard scene, Highlands, £168, Riverscene, £189, Fear, £283; Crossing of the Common, David Cox, £110; Peat Moss near Levens, P. de Wint, £115; and two pictures, Herbage, J. Crome, £100; and a Landscape by Constable, £252.

June 23. Furniture, Ceramics and Glass, SOTHEBY'S: Crown Derby tea and coffee service, puce mark, £105; pair Derby Figures, Lady and Gallant, 1760, £70; and pair Shepherd and Shepherdess, and sweetmeat stand, £58; pair Worcester plates and dish, Wall period, £34; pair Anglo-Venetian candlesticks, £70; XVIIth century mahogany bookcase, £115; Chippendale chest of three drawers, beautifully carved, £245; and a cabinet, 3 ft. 10 in., £70; side table, 3 ft., £70; torchere, £145; early XVIIIth century knee-hole writing table, £155; tripod table, 24 in., £66; and another, carved pillar and tripod, £110; a table, 23 in., £68; Sheraton writing desk, 4 ft. 4 in., £98; Chippendale circular tripod table, £160; XVIIIth century collector's cabinet, £92; Chippendale break-front bookcase, £62; Chippendale mahogany chest of four long drawers, £92; Hepplewhite chest of serpentine form, £68; Queen Anne tallboy, 5 ft. 3 in., £76; early Chippendale twin back settee, £95; fine Chippendale chair, £125; an open library chair, £100; pair Chippendale chairs, £80; Louis XV parquetry writing desk, £85.

June 29. Old English Porcelain, CHRISTIE'S: Sèvres dessert service, £50. Some of Mr. Humphrey Cook's collection: pair of figures of Jays, raised anchor mark, £672; Chelsea teapot and cover, gold anchor mark, £441; pair Chelsea vases, 7 in., gold anchor mark, £399; Chelsea ecuelle cover and stand, gold anchor mark, £367; another, painted with Lancet subjects, gold anchor mark, £194; Longton Hall figure of a man, 5 in., £48; Worcester etui formed as a bambino, £79; Worcester teapot and cover, dated 1760, £152; Worcester hexagonal vase and cover, 15 in., £168. Other properties: pair Louis marquetry encoignures, £52; Sheraton mahogany cabinet, 34 in., £84; eight Hepplewhite chairs, £96; Chippendale mahogany cabinet, £116; Queen Anne marquetry cabinet, £84; a cartel clock, 18 in. diameter, £173.

A P O L L O

COLLECTING IN WARTIME SHANGHAI

(Continued from page 50)

where, whereas the fact was that we were living entirely on our modest allowance from the Swiss Consul, and had no thought of purchasing "antiques." It should be added that when it was pointed out that he was making it likely that we would all be arrested by the Japanese "Gestapo" and "questioned" to find out if we had money hidden away, he was sincerely surprised and contrite.

Of course, antiques firms owned by British or Americans were taken over and liquidated by the Japanese. Having noticed that Jean Lindsay's stock in Shanghai was being liquidated by Yamanaka, we were interested, on our first day in New York, to notice that Yamanaka's stock is being liquidated by the United States Government.

The main tendency among Chinese antique dealers of better standing is not to sell their pieces at all. They distrust the currency, which depreciates from day to day, and would

prefer to hold on to their stocks. For the very same reason more and more Chinese collectors are anxious to buy good old porcelains and pictures from them. As several Chinese have said to us: "Governments come and go, money goes up and down, but genuine Chinese antiques never lose their value."

The demand for antiques extends to all art objects—European as well as Chinese, modern art as well as ancient, and even to books on every kind of art, or old copies of art magazines.

The great interest in art, and in antiques especially, is not based solely on distrust of the currency, nor is it based mainly on the possible ultimate value of the objects. One reason for their very great fascination is that these objects give a real feeling of security and permanence. China has passed through many vicissitudes since these beautiful things were fashioned, and their beauty has survived triumphantly, just as the real spirit of China has survived. They have withstood so many assaults from within and without that they can face the new trials serenely and confidently, with hope in the future.

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